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CATALOGUE OF BRONZES, ETC., IN FIELD MUSEUM OF NATURAL HISTORY

Reproduced from Originals
in the National Museum of Naples.

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PREFACE

The objects described in the following catalogue are reproductions, made by the firm of Sabatino De Angelis and Son, of originals in the National Museum of Naples. The material is bronze, except where some other material is expressly mentioned. With a few exceptions these objects constitute a fairly representative selection from among the bronze utensils, instruments, and articles of furniture in the great Neapolitan collection; and while not exact in every particular, they do, nevertheless, give a fairly correct idea of the originals. Inasmuch, therefore, as a complete and scientific account of the Naples bronzes has never been issued, it has seemed worth while to prepare a somewhat detailed catalogue, with illustrations, of these reproductions. It has, of course, been out of the question to furnish particulars as to technical processes employed in manufacture, such as might be expected from a catalogue of originals. And it has been equally impossible in most cases to make out to what extent the originals have been repaired since their discovery, or to what extent objects have been combined without proof. Some suspicious circumstances have, however, been noted under Nos. 70 and 73. The question would be an interesting one to follow up; but even if some liberties may have been taken in the past which a scrupulous director of a museum would not take to-day, there is not the slightest reason to suspect any essential falsification of the witness of these objects to ancient life.

The great majority of the Neapolitan bronzes come from the Campanian cities buried by the eruption of Vesuvius in 79 A. D. These objects are designated in the following catalogue as Roman. In regard to the precise sources of many of them, exhumed in the earlier periods of excavation, great uncertainty prevails, and it is not uncommon to find even the most reputable authorities disagreeing. An extreme instance is afforded by the candelabrum given as No. 70 in this catalogue. This is assigned by the *Antichità di Ercolano* to Herculaneum, by Ruggiero, *Degli Scavi di Stabia*, to Stabiæ, and by the new *Guida illustrata del Museo Nazionale di Napoli* (1907) to Pompeii. In view of this situation, it has seemed wise to be sparing with indications of provenience. The statements under this head made by the three works just cited have been repeated when not in conflict with one another, and occasionally some other

presumably trustworthy authority has been followed. When no such authority was available, I have preferred not to run the risk of making confusion worse confounded. There is the more reason for this reticence, as the question whether a given object came from Herculaneum, Pompeii, or Stabiæ is of very little consequence.

On the other hand, it is of the utmost importance to distinguish from the homogeneous objects found in these buried cities other objects of earlier date and style found in graves of southern Italy. Of such objects the Museum of Naples possesses a considerable number, jumbled up in the exhibition rooms with the mass of things from Herculaneum and Pompeii. Some of these earlier products are represented in the present collection, and these, so far as recognized, have been grouped together under the category of "Pre-Roman Objects." The task of distinction has not always been easy. In one instance (No. 7) I have ventured to reject the explicit statement of the official inventory of the Naples Museum, which I have consulted on this point as on several others. I can only hope that in this attempt at classification no serious mistakes have been made.

For purposes of identification it has seemed desirable to give for each piece the inventory number attached to it in the Naples Museum. In determining these, it has been necessary to rely on the indications, not always self-consistent, afforded by De Angelis in his catalogue and on the copper tags attached to his products, with such confirmation and correction as could be obtained from books and photographs. Whenever any reason has been discovered for doubting a number, an interrogation mark has been used. Doubtless some errors have crept in, but they ought not to be numerous.

The attempt has not been made to give a complete list of the places of publication of individual objects, but rather to refer to the most important, as well as to the most accessible. Overbeck's *Pompeii* is cited by its fourth edition (1884), and Mau's *Pompeii*, translated by Kelsey, by its revised edition (1902).

Professor M. H. Morgan, of Harvard University, has given me the benefit of his advice on two or three matters, and Mr. H. F. De Cou has corrected and extended my notes at numerous points. To both of these gentlemen I herewith express my thanks.

ABBREVIATIONS

Ant. di Erc.= *Antichità di Ercolano.*
C. I. L.= *Corpus inscriptionum Latinarum.*
Jahrb. des arch. Instituts = *Jahrbuch des kaiserlich deutschen archäologischen Instituts.*
Mus. Borb.= *Real Museo Borbonico.*
Not. d. Scavi = *Notizie degli scavi di antichità.*

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PRE-ROMAN OBJECTS

1. (24101) GREEK HYDRIA

Shape similar to that of the Attic earthenware hydria of the late sixth and early fifth century B. C. (*British Museum Catalogue of Vases*, II, p. 5, Fig. 14), but somewhat more slender. On the lip, bead and egg patterns. On the shoulder, tongue pattern. Around the body, at the height of the lateral handles, a guilloche between groups of incised lines. On the Lesbian cyma of the foot a pattern consisting of leaves alternating with fractional palmettes(?). The lateral handles are edged with bead pattern, and each bears in relief two identical nude male standing figures, placed head to head; the attachments have the form of palmettes. The upright handle, forming a curve of double flexure, is ornamented with three bead patterns; the lower attachment has the form of a Gorgon's face and arms, with the addition of the foreparts of two horses; at the upper termination of the handle is a lion's head, with open mouth and protruding tongue, and with mane running back some distance along the handle.

Naples 73144. Locri. Late s xth century B. C. *Mus. Borb.* III, LXII. For the Gorgoneion see Furtwängler in Roscher, *Lexikon der griech. u. röm. Mythologie*, I, 1712. For the horses cf. De Ridder, *Bronzes de l'Acropole*, Nos. 145-148, 197; for the nude male figures, ib. No. 168.

2. (24095) GREEK PITCHER

Around the trifoliate lip, an egg pattern. On the shoulder and the lower part of the body, tongue patterns, between which is a guilloche. The handle is ribbed.

Naples 73047. Fifth (?) century B. C.

3. (24097) GREEK PITCHER

Around the trifoliate lip, bead and egg patterns. On the shoulder, incised encircling rings. On the body, tongue pattern. The lower attachment of the ribbed handle has the form of a siren with recurved wings, her feet resting on a palmette.

Naples 69046. Fifth century B. C.

4. (24091) PITCHER

The receptacle rests on a high support, which has a corrugated border, three claw feet and pendent palmettes between the feet. On the shoulder is a tongue pattern. The extravagantly elongated neck is encircled at two points with collars, and the trefoil lip is corrugated vertically. The flat, three-ribbed handle is supported by an openwork relief, representing a four-horse chariot and charioteer in front view. Below the chariot is a lion's mask and at each side the forepart of a snake. Long-stemmed palmettes connect the heads of the outer horses with the handle. At each end of the upper attachment of the handle is a disk ornamented with a rosette.

Naples 69089. Ruvo (according to Monaco, *Handbook to the Naples Museum*).

5. (24046) PITCHER

The lower attachment of the handle has the form of a palmette.

Naples 69156. Pitchers of the type represented by this and the following specimen are common in Italian tombs of the fifth century B. C. See Gsell, *Fouilles de Vulci*, p. 518.

6. (24047) PITCHER

The ribbed handle has a leaf-shaped attachment below.

Naples 69154. See preceding note.

7. (24098) BASIN

The deep bowl is united to a support in the form of a fluted ring with three claw feet. On the lip, an egg pattern. Each of the two fixed handles represents two elongated lions, with an upright floral ornament between them, while the attachments end in snakes' heads, broad and flat.

Naples 73549. *Mus. Borb.* VI, LXII, 2. Although ascribed in the inventory of the Naples Museum to Herculaneum, this basin appears on the evidence of style to be of the sixth century B. C., and probably Greek. Cf. the archaic basin from Lucania, *Not. d. Scavi*, 1897, p. 164, Fig. 10.

8. (24088) BASIN

Deep, almost hemispherical, bowl without base or feet. On the convex rim, a tongue pattern, interrupted at four equidistant points by palmettes and encircled by a bead pattern. If there were handles originally, they have disappeared.

Naples 73697. Fifth-fourth century B. C.

9. (24093) BASIN

Shallow bowl without base or feet. Two plain handles, which play in bobbin-like attachments.

Naples 76583. Fifth-fourth century B. C.

10. (24176) CORDED CISTA

The cylindrical vessel has nine horizontal rings. There are three low cylindrical feet placed horizontally. The two bails are spirally grooved in imitation of ropes for the greater part of their length; they swing in loops formed by strips of bronze riveted to the vessel.

Naples 68881. Fifth century B. C. Found near Nocera in Campania. *Bullettino archeologico napolitano, N. S.*, V (1857), Pl. III. On vessels of this type, called in Italian *ciste a cordoni*, see Mau in Pauly-Wissowa, *Realencyclopädie*, s. v. *cista*, and the authorities there cited.

11. (24262) SMALL PAIL

The shoulder and the lower part of the body of the vessel have two similar bands of ornaments, each consisting of two rows of leaf-shaped figures, the points of the upper row directed downward, those of the lower row upward. Between the two bands are two pairs of incised horizontal rings. The single bail, made of stout wire, has a loop at the top. The attachments are in palmette form.

Naples 68871. This pail is probably identical with one figured in the *Bullettino archeologico napolitano, N. S.*, V (1857), Pl. III. In that case it was found near Nocera in Campania.

12. (24279) PAIL

Around the lip, egg pattern. Two plain bails, whose attachments terminate in palmettes below. The three feet spool-shaped.

Naples 68865. *Mus. Borb.* IV, XII, 2; Overbeck, *Pompeii*, Fig. 241, d; Mau-Kelsey, *Pompeii*, Fig. 204, d. For the shape compare the more elaborate specimen in the British Museum (*Catalogue of Bronzes*, No. 650, p. 107).

13. (24266) PAIL

The vessel is without ornamentation. The single bail is of iron, and is bent into a sort of loop at the top. The attachments end in dogs' (?) heads.

Naples 110740.

14. (24277) PAIL

The unusually thin vessel is without ornamentation. The single bail was of iron, now mostly corroded away.

Naples 68864.

15. (24250) ETRUSCAN CANDELABRUM

Three claw-footed legs. Plain shaft encircled by two rings below and by three and then two disks above. Four arms terminating in spikes for candles. Surmounting the shaft is a rudely modeled cock.

Naples 73150.

16. (24258) CANDELABRUM

Base three-legged, with openwork ornament. Two sections of the shaft are pentagonal and are ornamented with incised rosettes and other patterns. The remainder of the shaft is cylindrical and horizontally corrugated. The capital is quasi-Corinthian. From its top rises the candle holder, shaped somewhat like a flower on its stem. On the exterior of the holder are incised patterns; within is an upright spike for a candle.

Naples 73195. Nocera. Quaranta, *Di un candelabro di bronzo trovato nelle vicinanze dell' antica Nuceria Alfaterna;* Daremberg et Saglio, *Dictionnaire des antiquités*, I, Fig. 1080.

17. (24220) LAMP

The shallow, cylindrical receptacle for oil is ornamented on the edge with bead pattern and below that, with a tongue pattern. There are three equidistant nozzles for wicks and a mask of Silenus, the hollow space behind which does not communicate with the receptacle. In the center rises a quasi-Doric column surmounted by a siren with folded wings. Above her head is a ring, by which the lamp could be carried.

Naples 72198. Fifth century B. C. *Mus. Borb.* XV, xxii Weicker, *Der Seelenvogel*, p. 192.

ROMAN OBJECTS

CHEST

A well-to-do Roman needed a strong box in which valuables could be kept. This often stood in the atrium of the house. Such was the case with the original of the chest here exhibited.

18. (24283) CHEST

The chest is of wood (?), sheathed with iron and finished with bronze trimmings. On the front are various heads and busts, as follows: in the lower row a maenad, ivy-crowned, between two Cupids, one having an ivy-wreath around his neck and the other a crown of grape clusters on his head; in the upper row a boar's head between a Diana, characterized by her quiver, and a maenad, wearing a fawn's skin; above the boar, a lion's (?) head. For raising the lid there is a handle, formed of two palmettes. The fastenings of the lid are at the two ends of the chest.

Naples 73021. Pompeii. De Longpérier. *Revue archéologique*, 1868 2. Pl. xx and p. 171; Mau-Kelsey, *Pompeii*, Fig. 120. [The boar's head is missing from this reproduction.]

COUCHES

The Romans reclined at dinner upon couches, which were similar to their beds. The typical dining-room contained three couches, each intended to accommodate three persons. The "upper" couch (*lectus summus*) had a headboard, the "lower" (*lectus imus*) a footboard. See Mau-Kelsey, *Pompeii*, pp. 263, 367, 368; Ransom, *Studies in Ancient Furniture*, p. 32. The three couches of a set would naturally be of a similar pattern, and in particular the two pairs of curved end-rests (*fulcra*) would correspond. The descriptions of the four following objects have been written on the assumption that these objects in their original form were dining couches rather than bedsteads.

19. (24299) COUCH

Parts of two or three couches, improperly restored as a single couch with five legs.

Naples 72985.

20. (24289) COUCH

Parts of one or more couches improperly restored as a seat.

Naples 111764. There is probably no warrant for the curving form given in the restoration to the two long sides.

21. (24282) "BISELLIUM"

Parts of two or three couches, improperly restored as a seat. The two *fulcra* in front end in horses' heads above and have busts of bearded, horned satyrs on the medallions below. Those at the back end in heads of aquatic birds above and have masks of Medusa below. The rails are inlaid with copper and silver in alternating meanders and rosettes.

Naples 72988. Pompeii. *Mus. Borb.* II, XXXI, 1; Overbeck, *Pompeii*, Fig. 227.

22. (24306) "BISELLIUM"

Parts of two or three couches improperly restored as a seat. The two *fulcra* in front end above in mules' heads and have busts of bearded, horned satyrs, ivy-crowned, on the medallions below. Those at the back end above in heads of aquatic birds and have masks of Medusa on the medallions below. The rails in front are inlaid with copper and silver in alternating meanders and rosettes. Each foot has an inlaid garland and rosette, and there are still other inlaid patterns on the legs.

Naples 72992. Pompeii. *Mus. Borb.* II, XXXI, 2; Overbeck, *Pompeii*, Fig. 227. The illustration shows two satyrs, one of which is now missing.

TABLES AND STANDS

The light tables or stands represented in this collection were used in Roman houses for supporting vases and other such objects. See Overbeck, *Pompeii*, p. 429; Mau-Kelsey, *Pompeii*, p. 369.

23. (24259) ROUND TABLE

Three claw-footed legs, resting on a low, three-armed, molded base. They are ornamented with an elaborate pattern of scrolls, wings, palmettes, etc., in the midst of which is an archaistic head of Hercules, bearded and wearing a lion's skin. They are united by three scrolls attached to an upright, molded centerpiece. Higher up, the legs take the form of sphinxes, from between whose wings rise floral stems. The circular top rests on a three-armed support attached to these stems. The high rim around the tray is adorned with garlands of leaves and fruits suspended from ox-skulls.

Naples 72995. Perhaps from Herculaneum. *Mus. Borb.* IX, XIII; Mau-Kelsey, *Pompeii*, Fig. 191. Pernice, *Jahrbuch des archäologischen Instituts*, 1908, pp. 107 ff., argues that the round tray did not originally belong to the tripod.

24. (24281) ROUND TABLE

Claw-footed legs rest on a triangular base, consisting of three molded, cylindrical supports, connected by crossbars. Near the top each leg takes the form of the forepart of a hound springing upward from a group of leaves. A three-armed brace connects the legs.

Naples 78613.

25. (24288) RECTANGULAR TABLE

Four legs, each ending below in a hoof and having a horse's head near the top. The legs are connected in such a way that the top can be raised or lowered. The frame of the top has inlaid rosettes in front.

Naples 111047. Pompeii. *Not. d. Scavi*, 1876, p. 27. According to this record there appears to have been evidence that the original top was of wood, as in this reproduction.

26. (24290) RECTANGULAR TABLE

The four legs are connected in such a way that the top can be raised or lowered. They end below in claw feet on round, molded bases. Above they are encircled with acanthus and other leaves, from which emerge young satyrs, each holding a rabbit under the left arm. The legs, below the acanthus leaves, are ornamented with elaborate floral patterns, inlaid in silver (?), while other less elaborate patterns are inlaid on the adjustable connecting pieces and the frame of the marble top.

Naples 72994. Pompeii. *Mus. Borb.* XV, VI; Overbeck, *Pompeii*, Fig. 230, c.

27. (24291) STAND

Four claw feet resting on round, molded bases support a rectangular pedestal, on whose upper surface, at each corner, is an inlaid copper rosette. On the center of this pedestal is a smaller, round pedestal, on which is a Victory poised upon a sphere. With her right hand she supports against her shoulder a trophy (cuirass, helmet, shield and sword, attached to a cross). In her left hand there may have been a palm branch. On the sphere are a star and a crescent of copper inlay. Behind the Victory is a rectangular pillar, unusually elongated, but otherwise typical, surmounted by a bearded head representing Hermes. Above the head the support assumes a vase-like form, upon which is a four-armed rest.

Naples 72987. Pompeii. Fiorelli, *Scavi di Pompeii dal* 1861 *al* 1872, p. 163, No. 140. According to this notice there was a small square of marble on the four-armed rest. The whole probably formed a stand for some light object, such as a small vase.

28. (24159, 24297) TRIPOD AND TRAY

The round tray has a flange, which rests upon the tripod, without being attached to it. The tripod is adjustable. The legs are claw-footed and have leaf and other ornaments, one of which appears to represent the head and part of the body of a serpent.(?)

Naples 73950? *Mus. Borb.* V, LX, 4; Overbeck, *Pompeii*, Fig. 230, b.

29. (24164) TRIPOD

The tripod is adjustable. The flat legs are claw-footed and have leaf-shaped terminations above. These must have supported a round tray, like that of No. 28.

Naples 73952.

FOLDING STOOLS

The two folding stools which follow resemble in construction the curule seat (*sella curulis*), which was used as a symbol of office by Roman municipal magistrates, as well as by the higher magistrates of Rome itself. Perhaps, as is commonly believed, these specimens actually served as *sellae curules*; but possibly they were for ordinary domestic use. See Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *sella*.

30. (24305) FOLDING STOOL

The legs end below in the heads of animals, holding in their open mouths transversely ribbed pieces, which rest upon the floor.

Naples 73153. *Mus. Borb.* VI, XXVIII.

31. (24300) FOLDING STOOL

The legs end below in animals' heads, similar to those of No. 30, but fantastically prolonged into a sort of proboscis, which rests upon the floor.

Naples 73152. *Mus. Borb.* VI, XXVIII. The design of garlands on the modern wooden frame is said in the text of the *Museo Borbonico* to be copied from the impression left by the original ivory (?) frame.

OTHER FURNITURE

32. (24162) CHAIR

Only the bronze portions are antique.

Naples 111050. Pompeii. *Not. d. Scavi*, 1876, p. 27.

33. (24284) BENCH

The legs are set a good way in from the ends. They curve outward, and each pair rest on a flat cross-bar.

Naples 73017. From the so-called Stabian Baths of Pompeii (?).

34. (24280) BASIN

In the center of the basin are patterns of silver and copper inlay. Around the edge is an egg-and-dart pattern. The basin rests upon a marble support, which is decorated with downward-pointing leaves and fruit-stems.

Naples 72990. The statement of Monaco that this basin is from the Temple of Isis at Pompeii appears to be without foundation. Probably it is from a private house, like the marble basin shown in Overbeck, *Pompeii*, Fig. 236.

LAMPS

Candles of wax and of tallow were familiar to the ancient Romans, but their use seems to have been confined to the poor. Lamps, in which olive oil was burned, were in much more general use. The cheaper ones, which have survived in immense numbers, are of earthenware, but bronze lamps were not rare. They are small, and have usually one, two, or three nozzles for wicks. The aperture for filling the lamp is provided with a removable cover. If the lamp was to be carried about, it has a handle, often of ornamental form. Many lamps are furnished with chains for suspension.

35. (24212, 24308) LAMP

Three nozzles. Handle formed of two curving stems, attached above to a heart-shaped plate, which is ornamented at top and bottom with palmettes. On the cover a dancing (?) youth, poised on his right foot and looking backward. He is nude, except for a loin-cloth; on his head is a peaked cap; from his right hand a pick-wick depends by ring and chain. The small pedestal to which the foot of the statuette is attached is furnished with two projections corresponding to two slots. Except when the statuette is so turned that the projections slip through the slots, the lifting of the figure lifts the entire cover.

Naples 72254. *Ant. di Erc.* VIII. XXVIII; *Mus. Borb.* IV, LVIII; Overbeck, *Pompeii*, Fig. 231, 0; Mau-Kelsey, *Pompeii*, Fig. 196.

36. (24237) LAMP

One nozzle. The handle resembles two stems, attached below by simple leaves, drawn together at the middle by a band, and united above to a heart-shaped member. To the point of this member the cover is attached by a chain and rings. Towards the front are rosettes, one on each side, connected by a stem passing underneath the lamp.

Naples 72221.

37. (24239) LAMP

This lamp resembles No. 36 in design, but is smaller and somewhat simpler. The cover is missing.

Naples 72223.

38. (24257) LAMP

One nozzle. The handle is attached below by a mask of Silenus (?), and its free upper end is modeled as a lion's head.

Naples 72327. *Mus. Borb.* VI, XLVII, 3 shows a similar handle.

39. (24213) SUSPENSION LAMP

Three equi-distant arms end in nozzles for wicks. The body of the lamp is ornamented with a festoon of leaves and ribbons and with three masks.

Naples 72180. Herculaneum. *Ant. di Erc.* VIII, LI; *Mus. Borb.* VI, XLVII,I; Overbeck, *Pompeii*, Fig. 231, q; Mau-Kelsey, *Pompeii*, Fig. 197.

40. (24255) SUSPENSION LAMP

Two nozzles. On each side the forepart of a bull. Where the body of the lamp begins to pass into the nozzle at either end there is a sort of stem, going underneath and terminating above in a flower on each side. On the top of the lamp are two ducks, their heads bent back to form rings for the suspension chains. The inscription-plate gives the owner's name as Decius Junius Proculus.

Naples 72166. Pompeii. *Mus. Borb.* XVI, Frontispiece. The inscription (*C. I. L.* X. 8071, 41) reads: D · IVNI PROQVLI.

41. (24253) SUSPENSION LAMP

Three nozzles. The body is adorned with a festoon of leaves and ribbons and three differing masks,—one of them at least a theatric mask. The cover is in the form of a fluted vase, its bottom perforated to permit the introduction of oil into the lamp. This cover is so contrived that it cannot be removed except in one position, which allows two projections to slip through two corresponding slots in the mouth of the lamp.

Naples 72181.

42. (24225) LAMP WITH FOLDING HANDLE

There is one nozzle, just behind which there passes under the lamp a sort of stem, ending in rosettes above. The handle, hinged at the middle, is attached to the lamp by two heads of aquatic birds.

Naples 72336. Stabiæ. *Ant. di Erc.* VIII, LV. The illustration shows a cover, attached by a chain to the inner end of the handle. This cover appears to be now missing.

43. (24218, 24023) NIGHT LAMP AND SAUCER

The egg-shaped body of the lamp is loaded with lead in its lower part to ensure stability. The cylindrical tube for the wick has a slit on one side to provide contact with the oil. When the hinged cover was shut down, the flame was largely concealed. There is a short flat handle. The shallow plate or saucer, found with the lamp, may have been been used with it.

Naples 72298. Stabiæ. *Ant. di Erc.* VIII, LV.

CANDELABRA

The word *candelabrum*, originally signifying a candle holder (cf. Nos. 15, 16), came to be applied to lamp standards, which resembled in construction the candle holders. The essential parts of one of these lamp standards are: (1) a three-footed base; (2) a shaft; (3) a disk for a single lamp. Tall candelabra of this type stood on the floor; short ones, like No. 66, on tables. The name *candelabra* is further applied to other lamp holders of elaborate design, such as Nos. 67-73. Smith, *Dictionary of Greek and Roman Antiquities* and Daremberg et Saglio, *Dictionnaire des antiquités*, s. v. *candelabrum;* Mau-Kelsey, *Pompeii*, p. 372.

44. (24241) CANDELABRUM

The horizontal portion of each leg ends in the head of some feline animal, which grips in its jaws the claw foot. On the upper surface of the leg is a leaf with recurved point. Between the legs are double palmettes with female masks (Medusa?) at the center. The fluted shaft rises from an ornamented socket or base. The vase-like top is ornamented with various patterns in relief.

Naples 73046.

45. (24238) CANDELABRUM

This candelabrum resembles No. 44 in structure and in ornamental details, but is smaller.

Naples 73049. *Ant. di Erc.* VIII, LXXVIII (?)

46. (24236) CANDELABRUM

Between the claw-footed legs are open-work palmettes. Acanthus leaves, starting from the base of the shaft, extend on to the upper surfaces of the legs. The shaft is fluted. The vase-like top is ornamented with various patterns in relief.

Naples 73032.

47. (24229) CANDELABRUM

The three legs have an unusual amount of curvature, and the claw feet rest on rectangular molded bases. Between the legs are double palmettes. The shaft, rising from an ornamented socket, is surrounded below by four rows of leaves, and above these is fluted with alternately deep and shallow channels. The vase-like top has comparatively little ornamentation.

Naples 73048.

48. (24228) CANDELABRUM

Between the claw-footed legs are relatively large tragic masks in horizontal position. The shaft is fluted. The vase-like top is ornamented with patterns in relief.

Naples 73050.

49. (24244) CANDELABRUM

Between the claw-footed legs are ornaments, each consisting of the head of a horned and bearded satyr and of a system of palmettes. The transition

from legs to shaft is covered by three inverted acanthus leaves. The shaft, which springs from a group of conventionalized leaves, is fluted with alternately deep and shallow channels and is surmounted by a fantastic three-cornered capital, whose angles are formed by the foreparts of winged monsters. Upon this capital is a vase-like top, ornamented with patterns in relief.

Naples 73045.

50. (24245) CANDELABRUM

There are long leaf ornaments on the upper surfaces of the claw-footed legs. The fluted shaft springs from a sort of calyx, and is surmounted by a modified Ionic capital with diagonally placed volutes. Upon the capital is a female head, and upon this the lamp-support, its disk edged with bead and egg-and-dart ornaments.

Naples 73051. *Ant. di Erc.* VIII, LXXVII.

51. (24247) CANDELABRUM

The claw feet rest upon open-mouthed frogs. Between the legs are palmettes. The lower part of the shaft is encircled with inverted leaves, three of which extend on to the upper surfaces of the legs. The main portion of the shaft is fluted and is surmounted by a bell-shaped capital. Upon this stands a triple herm,— three male figures, modeled down to the loins and carrying on their shoulders a he-goat, a calf (?) and a lamb (?). The one with the he-goat is himself horned and probably represents the god Pan. From the center of the triple herm rises a short stem, which expands into the lamp-support.

Naples 73055.

52. (24232) CANDELABRUM

The claw feet rest on round, molded pedestals. Between the legs are leaf-like ornaments bearing palmettes on their upper surfaces. The socket from which the fluted shaft rises is ornamented with tongue patterns. The capital is bud-shaped, with heads of aquatic birds emerging from between the sepals. Two rows of leaves encircle the base of the top. The disk for the lamp is scalloped.

Naples 73042.

53. (24256) CANDELABRUM

The three legs imitate human right legs. Above them is a circular plate, bearing on its center a molded base, from which rises the plain rectangular shaft surmounted by two terminal busts. These seem to have each a pair of small wings and may be intended for Cupid and Psyche. The smaller adjustable shaft bears a vase-like top.

Naples 113417. Pompeii. *Not. d. Scavi*, 1880, p. 152.

54. (24230) CANDELABRUM

Feet and shaft are formed by three serpents twisted together. From between their heads rises the vase-like top.

Naples 109715.

55. (24233) CANDELABRUM

Legs and shaft imitate a reed-like plant, which divides above into three branches, supporting the disk.

Naples 72172 (?) *Ant. di Erc.* VIII, LXXII (?).

56. (24242) Candelabrum

The three feet are connected by means of recurved leaves, volutes and palmettes to the corners of a base, whose three sides are bordered with leaf-and-dart patterns and whose edges bear bead patterns. The transition from base to shaft is effected by three inverted palmette leaves. The fluted shaft is apparently conceived as made up of separate rods, held together at one point by a sort of ferule. From the shaft rises the vase-like top, decorated with leaves.

Naples 73023.

57. (24231) Candelabrum

Above the three claw feet is a plate-like member, elaborately ornamented with concentric patterns on its upper surface and its edges. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with floral and other patterns, even on the upper surface where the lamp rested.

Naples 73087. *Mus. Borb.* I. xi.

58. (24246) Candelabrum

Above the three claw feet is a plate-like member, decorated with a laurel wreath and other patterns. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with leaf and other patterns.

Naples 73090.

59. (24234) Candelabrum

Above the three claw feet is a plate-like member, decorated with various concentric patterns. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with floral and other patterns.

Naples 73091.

60. (24248) Candelabrum and Lamp

The three feet, which imitate no natural form, are constructed as if hinged at the middle. Above them is a plain disk, convex on its upper face. From the center of this, without any ornamental socket, rises the fluted shaft. Above the shaft is a simple, unornamented top. Furthermore, this candelabrum carries a lateral lamp-rest, which can be slid up and down the shaft and held in place by a pin. On this rest is a single-wick lamp, with ring handle and with bead pattern around the upper surface.

Naples 73151. *Mus. Borb.* XVI, Frontispiece.

61. (24249) Candelabrum

The comparatively inartistic feet do not imitate any natural form. Above them is a circular plate, bearing on its center a molded base, from which rises the plain rectangular shaft. Two terminal bearded heads surmount the shaft, one with ram's horns and ivy wreath representing Ammon, the other with broad head-band, probably Dionysus. The smaller adjustable shaft bears a top in the form of a vase (crater), with handles of twisted wire.

Naples 73095. *Ant. di Erc.* VIII, lxx.

62. (24252) CANDELABRUM

The three legs in their lower parts imitate dolphins with small shells in their mouths. Between the legs are scallop shells, partially joined to one another and, above, to the central member. On this is a molded base, from which rises the plain rectangular shaft, surmounted by two terminal female busts. One of these has on a Phrygian cap, the other the skin of an elephant's head (?). The smaller, adjustable shaft bears a vase-like top.

Naples 113424. Pompeii. *Not. d. Scavi*, 1883, p. 136.

63. (24251) CANDELABRUM

Cloven-footed legs, on whose horizontal parts are recurved leaves; between them, broad, flat shells. From a molded base rises the rectangular shaft, surmounted by two terminal heads representing Hercules and Omphale, the latter having her head covered with a lion's skin. The smaller, adjustable shaft bears a vase-like top.

Naples 120261. Pompeii. *Not. d. Scavi*, 1890, p. 221.

64. (24243) CANDELABRUM

The legs end in cloven hoofs. The horizontal portion of each leg is covered by two long narrow leaves, the end of the one below rolled into a scroll, that of the one above recurved. Heads of marine monsters project from the central member and rest upon the legs. Between the legs are broad, flat shells. From a molded base rises the rectangular shaft, surmounted by two terminal busts representing a satyr and an ivy-crowned maenad. The smaller adjustable shaft bears a vase-like top.

Naples 111228.

65. (24254) CANDELABRUM

The legs resemble those of No. 60. Above them is a circular plate, from which rises the hollow cylindrical shaft, encircled at the top by four bands. The smaller adjustable shaft bears a vase-like top.

Naples 72197.

66. (24235) CANDELABRUM

This specimen resembles No. 55, but on a much reduced scale.

Naples 72115.

67. (24223) CANDELABRUM

A Silenus is seated upon a rock and somewhat turned to the left. With his left hand he grips the neck of a partially filled wine-skin, which hangs over his left arm. The top of his head is bald; his hairy body is nude, except for a single garment carelessly draped. Behind him is a twisted stalk, bearing acanthus leaves at intervals and dividing into two branches, which support each a lamp-rest.

Naples 72206. *Mus. Borb.* IV, LIX, 1; Overbeck, *Pompeii*, Fig. 233, d.

68. (24222) CANDELABRUM

The three-stepped, rectangular pedestal is supported by claw feet resting on low round bases. On the pedestal stands a drunken Silenus. He has thick-soled shoes on his stumpy feet and a loose garment hanging from his shoulders. To his back is attached a cluster of leaves, from which spring two diverging branches carrying each a lamp-rest. In the crotch of the branches is perched a parrot.

Naples 72199. Herculaneum. *Ant. di Erc.* VIII, LXIV; *Mus. Borb.* VII, XXX.

69. (24216) CANDELABRUM

Four claw feet are attached by volutes and palmettes to the rectangular pedestal. At the front is a rectangular recess, with a semicircular projection within the recess. On the back part of the main pedestal is a small square pedestal, from which rises a fluted column, ending in a vase-like top. This bears three arms, from each of which is suspended a lamp. Two of these are single-wick lamps, closely similar in design, with handles ending above in horses' heads. The third has two nozzles, has a lion's head on each side, and rings, formed of birds' heads and necks, for the suspension chains. On the main pedestal, in front of the column, is an octagonal altar with a pointed object on top intended to represent flame. The vertical faces of the main pedestal, of the lower part of the altar, and of the column pedestal are enriched with palmette-and-lotus patterns and other patterns in relief.

Naples 72195. *Mus. Borb.* VIII, Pl. xxxi.

70. (24217) CANDELABRUM

Four claw feet resting on round, molded bases. Square pedestal, from the center of which rises an Ionic column, the fantastic capital having a female mask on each of its two principal faces. From the abacus of the capital spring four scroll-shaped supports, each carrying a suspended lamp. Two of the lamps (one of them accompanied by a pick-wick) are of similar design, each having a curved handle ending above in a horse's head. One (with missing cover) has a plain tablet, presumably intended for the owner's name (cf. No. 40).

Naples 72191. *Ant. di Erc.* VIII, Pl. LXVII. The illustration shows only two lamps, which are not identical with any two of the present four.

71. (24226) CANDELABRUM

Four claw feet connected by acanthus leaves to the rectangular, molded pedestal. On the back part of the pedestal is a realistic tree-trunk, dividing at the top into four branches. These, with a smaller, lateral branch, carry five suspension lamps of varying designs. One of these has lions' heads and bird's neck rings like one of No. 69. The lateral branch appears to have been designed to carry two lamps, one of which is missing.

Naples 72231. *Ant. di Erc.* VIII, LXV; Overbeck, *Pompeii*, Fig. 233, c; Mau-Kelsey, *Pompeii*, Fig. 202.

72. (24227) CANDELABRUM

Four claw feet resting on round, molded bases are attached by volutes and palmettes to a rectangular pedestal having a semicircular recess in front. The moldings of the pedestal are ornamented with leaf-and-dart, egg and bead patterns. On the upper surface of the pedestal near the edges, are vine branches, the stems inlaid in copper, the leaves inlaid in silver, and the tendrils and grapes engraved. On one side of the pedestal is a statuette of a she-panther, on which rides a young Bacchus, nude, ivy-crowned and holding up a drinking-horn in his right hand. On the other side is a rectangular altar, on which are sticks laid cross-wise and burning. From the back part of the pedestal rises a square pillar. Near the top of this, in front, is a female mask; at the back an ox-skull. On each side of the nondescript capital is a flower in relief, and on the top an upstanding, flower-like ornament. Four ornamental curving arms diverge diagonally from the capital, each carrying a double-wick suspension lamp. One of these has on each side an elephant's head and is overarched by two dolphins, heads downward; another has above, near each

side, an eagle grasping a thunderbolt; another has on each side the forepart of a bull; and the fourth is nearly plain.

Naples 73000. Pompeii. *Mus. Borb.* II. XIII; Overbeck, *Pompeii*, Fig. 233, e; Mau-Kelsey, *Pompeii*, Fig. 201.

73. (24219) CANDELABRUM

Four claw feet resting on round, molded bases. Square, molded pedestal, having at the corners of its upper surface palmette patterns, inlaid in silver. Near the back a smaller, cylindrical pedestal, from which rises a tree-like support. This bears three branches, from each of which is suspended a single-wick lamp. One is in the form of a snail shell, with the snail protruding; the second, somewhat smaller, is in the form of a snail shell,; the third has a crescent-shaped handle, with ring below.

Naples 72226. Pompeii. *Ant. di Erc.* VIII, LXVI; *Mus. Borb.* XVI, XXI. Inasmuch as the illustrations cited do not show the third lamp, this must have been subsequently added in the Museum of Naples.

CENSER

The following object, often classed with the candelabra, is evidently better adapted for burning incense, the cup-like top serving to hold charcoal.

74. (24240) CENSER

Three-sided base with claw feet. On each side of the base a double palmette ornament. The base is finished off above with Ionic volutes. The shaft has at intervals projecting rings and disks, after the fashion of a wooden shaft turned on a lathe. The cup-like top is in the form of a lotus flower.

Naples 72193. Blümner, *Kunstgewerbe im Altertum*, II, Fig. 39. As the illustration shows, the Naples Museum has a pair of these objects as closely alike as possible.

LAMP-RESTS

These low lamp-rests were set upon tables. Each has a circular top and seems to have been designed for a special lamp (Pernice, in the *Anzeiger* of the *Jahrbuch des archäologischen Instituts*, 1900, pp. 181-2). Each is supported on three claw feet. The first seven of the nine following specimens are essentially similar, consisting of disk, legs, and depending ornaments between the legs.

75. (24081) LAMP-REST

Open-work ornaments between the legs.

Naples 72249. *Mus. Borb.* VI, XXX, 1.

76. (24067) LAMP-REST

Open-work ornaments between the legs.

Naples 72246 (?).

77. (24084) LAMP-REST

Open-work ornaments between the legs.

Naples 72282 (?).

78. (24082) LAMP-REST
Palmettes between the legs.
Naples 72324.

79. (24073) LAMP-REST
Acanthus leaves between the legs.
Naples 110988.

80. (24009) LAMP-REST
Broad, notched leaves (acanthus?) between the legs.
Naples 72270.

81. (24075) LAMP-REST
Palmettes and open scrolls between the legs.
Naples 72379 (?).

82. (24076) LAMP-REST
No ornaments between the legs.
Naples 72373 (?).

83. (24072) LAMP-REST
The lamp-disk, edged with egg ornament, is joined by a central stem to a lower disk. Each of the claw-footed supports has the form above of the fore part of a winged lion.
Naples 72387.

LANTERNS

A Roman lantern consists of a small oil lamp set in the middle of a cylindrical frame, originally enclosed with some transparent substance, such as mica or horn. There is a perforated cover, which could be lifted so as to get at the lamp. A handle for carrying is connected by chains to the two upright pieces of the frame. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *lanterna;* Overbeck, *Pompeii*, p. 448; Pernice, *Jahrbuch des archäologischen Instituts, Anzeiger*, 1900, pp. 192–194.

84. (24214) LANTERN
The lamp is provided with an extinguisher, which has a long tubular outlet bent over at the top for convenience in handling.
Naples 72067. Herculaneum. *Ant. di Erc.* VIII, LVI; *Mus. Borb.* V, XII; Overbeck. *Pompeii*, Fig. 246. The original has on the cover an inscription (*C. I. L.* X, 8071, 55): TIBVRTI-GATIS, giving the name of the owner as Tiburtius Gates.

85. (24215) LANTERN
Naples 72066.

86. (24224) LANTERN
There is an extinguisher similar to that of No. 84.
Naples 72084.

87. (24221) LANTERN
A pickwick is attached to the bottom, where it can hardly belong.
Naples 72075.

BRAZIERS

The brazier, or open pan for burning charcoal, was the usual — in Pompeii almost the only — means of furnishing artificial heat to the living-rooms of Roman houses. Even for bathing establishments there was no more efficient system until the invention, early in the first century B. C., of the *suspensura* or hollow floor for the circulation of hot air.

88. (24287) LARGE RECTANGULAR BRAZIER

At the front corners the claw-footed legs are modeled above in the form of busts of sphinxes emerging from clusters of leaves, while the legs at the back are rectangular, but also claw-footed. The frame is battlemented, with open-work palmettes at the corners. The heifer on the front of the frame stands for Vaccula, the donor's *cognomen*. The fire-bed is missing.

Naples 73005. From the so-called Stabian Baths at Pompeii. The inscription (*C. I. L.* X, 8071, 48) is to be read: M. Nigidius Vaccula p(ecunia) s(ua); "Marcus Nigidius Vaccula (presented this brazier) from his private means." The closely similar brazier presented by the same Vaccula to the Baths near the Forum of Pompeii is figured in *Mus. Borb.* II, LIV.

89. (24286) RECTANGULAR BRAZIER

The feet are straight and plain. At each end of the frame is a swinging handle, its ends modeled as heads of aquatic birds. The ornamental openings in the rim are of battlement form. The fire-bed is missing.

Naples 72984.

90. (24292) RECTANGULAR BRAZIER

The claw feet rest on round, molded bases. On one long side of the frame is a pattern of copper and silver inlay,— two scrolls of conventionalized vegetable stems and flowers springing from a central clump of acanthus leaves. On the other long side is a design, also of copper and silver inlay, consisting of a repeated pattern of scrolls, palmettes and rosettes. On each of the short sides are two ivy sprays of copper inlay. At the corners are upstanding palmettes. The fire-bed is missing.

Naples 72989. *Mus. Borb.* V, XXVII, 2.

91. (24293) RECTANGULAR BRAZIER

The claw feet, resting on round, molded bases, take above the form of lions' heads, attached by recurved wings to the frame. The frame has a leaf-and-dart pattern below and egg and bead patterns above. On each of the long sides are three heads, a maenad (?) between two satyrs. On each of the ends are two lions' heads. The rim of the frame is battlemented. The fire-bed is missing.

Naples 72991. *Mus. Borb.* VI, XLV, 2, 3.

92. (24263) RECTANGULAR BRAZIER

The four claw feet rest on round, molded bases. At each end of the frame is a swinging handle. On each of the two longer sides are two comic masks and between them a relief of a lion killing a bull. The rim is battlemented. The fire-bed is of cement in an iron pan.

Naples 73014. *Mus. Borb.* II, XLVI, 2.

93. (24261) ROUND BRAZIER

The three claw feet are finished off above with volutes and palmettes. On the frame are a leaf-and-dart pattern below and an egg pattern higher up. The fire-bed is of cement.

Naples 73010. *Mus. Borb.* V, XIV, 3.

94. (24295) ROUND BRAZIER

There are three claw feet, whose attachments are in the form of leaves and palmettes. Around the lower part of the frame, on a Lesbian cyma, is a leaf-and-flower pattern, with a bead pattern below it. Above on a convex ring is an egg pattern with a bead pattern above it. The frame is finished off at the top with rounded battlements. The fire-bed is missing.

Naples 73011. *Mus. Borb.* VI, XLV, 1.

94a. (24260) ROUND BRAZIER

There are three claw feet, resting on round, molded pedestals and terminating above in horned satyrs' heads between volutes. On the broad, flat band of the frame, directly above the feet, are three tragic masks. Midway between each two of these is a lion's head, carrying a swinging handle in its jaws, while six disks are set between the lions' heads and the masks. The fire-bed is of cement.

Naples 73009.

WATER-HEATERS

Hot water was sometimes used at a Roman dinner for mixing with wine. The utensils for meeting this and perhaps some other requirements are portable, and are generally provided with handles The fuel was charcoal. Smith, *Dictionary of Greek and Roman Antiquities*, s. vv. *authepsa*, *caldarium;* Mau-Kelsey, *Pompeii*, pp. 376–7.

95. (24187) WATER-HEATER

The globular, twelve-lobed vessel is supported on three feet, which have the form of lions' legs and paws, resting on low, molded pedestals. Within the receptacle for water is a cylindrical fire-chamber, provided at the bottom with a perforated pan for supporting the charcoal. There is a tall, fluted, hinged cover, the raising of which gave the necessary draft for the fire-chamber. A loose inner cover, shaped like a flat ring, fits over the boiler, but leaves the fire-chamber open. This inner cover could be secured by means of two projecting pins attached to the under surface and having handles above. (See the drawing in the *Museo Borbonico*.) Water could be poured in at the top, or through the vase-like attachment on one side. On the side of the vessel opposite to this vase there was a faucet, now missing, and behind the faucet an upright tube serving as a vent. The handles are of the volute type. Their flat backs are decorated with inlaid laurel (?) sprays; their margins with bead and leaf-and-dart patterns. On the upper surface of the vessel, outside the conical cover,

are bead and palmette-and-lotus patterns; on the lip, bead and leaf-and-dart patterns. The vent tube is masked by three acanthus leaves. There are palmettes where the legs join the body.

Naples 73880. *Mus. Borb.* III, LXIII; Overbeck, *Pompeii*, Fig. 240; Mau-Kelsey, *Pompeii*, Fig. 206.

96. (24189) WATER-HEATER

This heater has the form of an amphora supported by a tripod-ring. The ring is ornamented with egg-and-dart. The feet have the form above of sirens with outspread wings, and below of lions' paws resting on low molded pedestals. The heater consists of a boiler and within this a fire-chamber having a round opening in the side of the amphora for the introduction of charcoal and the escape of fumes. The boiler was filled and emptied from the top, which is covered with a hinged lid.

Naples 78673. *Mus. Borb.* XVI, Frontispiece; Guhl und Koner, *Leben der Griechen und Römer*[6], Fig. 917.

97. (24185) WATER-HEATER

This heater resembles in form a small cask, resting on a ring supported by three claw feet. The fire-chamber is cylindrical, and extends from bottom to top of the boiler. The hinged lid covers only the receptacle for water, leaving the fire-chamber open above for the necessary draft. The heated water was drawn off through a faucet in the form of a human head, with a handle terminating in a dog's head and surmounted by a Cupid bestriding a dolphin. The vase-like attachment near the top communicates with the boiler by a small tube serving as a vent; water could also be introduced through this tube. The heater could be carried by means of a ring and three chains, each of whose attachments represents a swan and, clasped by the swan's legs, a female mask (Venus?). Around the lip of the vessel are a bead pattern and a flat egg pattern. The cover was lifted by an upright handle somewhat resembling a vase.

Naples 111048.

98. (24182) WATER-HEATER

This heater resembles the last in all important particulars of shape and construction, but is smaller. The faucet is in the form of a lion's head; the handle is missing The attachments for the chains are in the form of female masks. The handle of the lid represents a dolphin.

Naples 73884.

99. (24179) WATER-HEATER

This heater consists of a cylinder, supported on three claw feet, and a removable vessel which fits into the cylinder above and fills the upper half of it. The grating is missing. The handle for the door is in the form of the head of an aquatic bird. The cylinder is provided with a bail, whose ends rudely imitate birds' heads. There may have been originally a loose cover for the water-vessel.

Naples 73882. Overbeck, *Pompeii*, Fig. 237.

100. (24194) LARGE WATER-HEATER

Three claw feet, resting on high molded pedestals and passing above into leaves and volutes. The heater consists of a domical fire-chamber, and, around and above this, a receptacle for water. In the original the two comic masks at the back are said to have afforded the necessary draft, and the one above the door to have communicated with the boiler, so as to permit the drawing off of

the heated water. The handle of the door in the form of a he-goat's head. Two fixed lateral handles, consisting of fluted bars, bent upward, surmounted by rosettes, and having attachments in the form of hands. Above, on a slightly projecting rim, two pairs of naked wrestlers, their heads meeting. On the hinged lid a handle in the form of a small boy holding a lyre and bestriding a dolphin. Numerous bands of ornament; on the lid, tongue pattern and a pattern of loops; on the upper part of the receptacle, egg pattern, leaf-and-flower, and egg pattern again; at the base of the cylinder, bead pattern and a leaf pattern; above the door, a short band of rosettes.

Naples 73018. Guhl und Koner, *Leben der Griechen und Römer*[6], Fig. 925.

101. (24307) WATER-HEATER

This heater is of exceptionally complex construction. The fire must have been made on the circular, concave plate, which forms an extension of the rectangular iron pan. Partly surrounding the fire-space is a hollow jacket, which communicates with a barrel-shaped receptacle. This has a hinged lid. Water was poured in at the top of the "barrel" and was drawn off by a faucet in the form of a man's head attached to the jacket. Near the top of the "barrel" is a vent-hole (?) covered by a comic mask. The three claw-footed swans on the top of the jacket may have served to support a dish which was to be kept hot. The purpose of the rectangular pan is not clear. There are four feet, which have the form of swans, passing below into lions' paws; these rest on low, molded pedestals. There are five swinging handles. Evidently the object could not have been carried by one person. At the top of the lid is a handle in the form of a male bust (Mercury?). The attachment of the hinge to the lid is a female mask. On the rim of the "barrel" are bead and egg patterns.

Naples 72986. Stabiæ. *Mus. Borb.* V, XLIV; Overbeck, *Pompeii*, Fig. 239.

102. (24193) SMALL WATER-HEATER

Considerable parts of this heater are missing, viz., the feet, the chains and ring by which it was carried and most of the exterior wall of the boiler. The heater is cylindrical, with a cylindrical fire-chamber. Water was apparently introduced through the larger hole above, which may have been closed by a plug, the smaller being left open for a vent. There may have been a faucet for drawing off the heated water.

Naples 73883.

103. $(\frac{24190}{1})$ SMALL WATER-HEATER (?)

This object consists of a small cylinder, supported on three claw feet and a removable vessel which almost fills the cylinder. There is no grating or other contrivance for securing a draft. The door is missing. There is a bail, whose ends remotely suggest birds' heads, and whose attachments are in the form of human masks.

Naples 73881.

104. (24285) WATER-HEATER AND BRAZIER

This has the form of a square, battlemented fortress, with a tower at each corner. Each tower is covered by a hinged lid, on raising which water could be poured into the hollow frame. There is a faucet on one side for drawing off the heated water. There are four swinging handles, two on each of two opposite sides. The fire-pan is of iron.

Naples 72983. *Mus. Borb.* II, XLVI, 1; Mau-Kelsey, *Pompeii*, Fig. 208.

COOKING-STOVE

The Pompeian kitchen had regularly a hearth of masonry, on which the cooking was done. (Mau-Kelsey, *Pompeii*, pp. 266-7). However, the present object is evidence that small, portable hearths or open stoves were also in use for the same purpose. The fuel used was charcoal.

105. (26145) COOKING-STOVE

Low, iron frame supporting a hearth of cement. Four movable cross-bars for broiling. At one end two round frames to hold cooking vessels.

Naples 121321.

PAILS

Of the pails here represented some, as No. 106, may have been intended for ornament rather than use. When the single bail is provided with a ring for a cord or chain, the pail may have been used for dipping water from a cistern or for heating water over a fire.

106. (24278) PAIL

Several bands of ornament in relief, with some silver incrustation, around the upper part of the vessel. The broadest band consists of scrolls of conventionalized leaves, interrupted by a long-necked bird, a griffin devouring a bullock, the long-necked bird again, and a grazing stag. Above this band a guilloche between two borders, each consisting of a bead pattern between two rope patterns obliquely grooved in opposite directions. Below the band of scrolls an egg pattern between two bead patterns. The projection at the bottom of the vessel is encircled by a guilloche. The three feet have the form of lion-headed griffins passing below into lions' paws, the transition being masked by leaves; under the paws are low, round pedestals. Two bails, each ornamented with a guilloche. The attachments of the bails are ornamented with rosettes, between each pair of which is a mask of Bacchus (?). On the inner side of each bail is an incised inscription, signifying that the vessel was the property of Cornelia Chelido.

Naples 68854. *Mus. Borb.* III, XIV; Overbeck, *Pompeii*, Fig. 247. On the authority of De Petra the inscriptions are given in *C. I. L.*, X, 8071, 38 in the form: CORNELAS · CHELDONI . The owner was apparently a Greek woman, since Chelido is a Greek name (χελιδών, a swallow).

107. (24272) PAIL

Around the upper part of the vessel several bands of ornament in relief. The broadest band consists of scrolls of conventionalized leaves and flowers separated by animals, viz., two pairs of bulls drinking from basins and two leaping stags. Above this band is a guilloche between two triple borders, like those of No. 106, and above this group an egg pattern followed by a bead pattern. Below the band of scrolls is another triple border, as above, followed by a leaf pattern, a bead pattern and three plain bands. There are two bails, each ornamented with a guilloche. The attachments of the bails are ornamented with rosettes, between which are upstanding palmettes. Three projections from the bottom of the vessel serve as feet.

Naples 68866. *Mus. Borb.* XI, XLIV.

108. (24264) PAIL

Around the upper part of the vessel several bands of ornament in relief. The broadest band consists of zig-zag pattern and rosettes. Above this is a guilloche between two triple borders like those of No. 106. Below the broad band is another triple border as above. The bails and their attachments with the upstanding palmettes, closely resemble those of No. 107. There are three plain feet.

Naples 111751.

109. (24271) PAIL

The vessel without ornament. The single bail ends in heads of aquatic birds. The attachments take the form of a female head, flanked by stags' heads. There are three plain feet.

Naples 68861. *Mus. Borb.* IV, XII, 4.

110. (24275) PAIL

On the rim a bead ornament and a guilloche. The attachments of the single bail are three-pointed below, and are ornamented with guilloches and leaves.

Naples 68857.

111. (24269) PAIL

The vessel without ornament. There is a single bail, whose attachments end in snakes' heads. The three claw feet take the form above of monsters, horned and winged, but otherwise human.

Naples 68867.

112. (24273) PAIL

Except for the molded foot the vessel is without ornament. The single bail has a suspension ring flanked by heads of aquatic birds, and ends in similar heads. The attachments end below in palmettes.

Naples 68873. *Mus. Borb.* VI, XXXI, 3.

113. (24014) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds. The attachments are in the form of female masks, flanked by deer's heads.

Naples 68860.

114. (24276) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds.

Naples 68856.

115. (24274) PAIL

The vessel without ornament except two grooves on the rim. The single bail has a suspension ring and ends in heads of aquatic birds. Attachments three-pointed below.

Naples 68855.

CRATERS OR MIXING VESSELS

As the Romans, like the Greeks, were in the habit of mixing water with their wine before serving, wide-mouthed vessels were required in which the mixture could be made. Such vessels were called craters

(κρατῆρες, crateræ). The Greek metal crater often had a separate stand, which in Roman specimens is often united into one piece with the vessel, so that the distinction of crater and stand is only theoretical.

Two of the forms here represented are of Greek origin; viz., the "crater with volute handles" (*British Museum Catalogue of Vases*, Vol. III, p. 15, fig. 11) and the "calyx crater" (ib. p. 14, fig. 9). See Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *crater*.

115a. (24268) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds. Attachments in the form of a palmette bearing a female mask and flanked by animals' heads.

Naples 68859.

116. (24086) VOLUTE-HANDLED CRATER AND STAND

The circular plate which forms the top of the stand is ornamented on its convex edge with godroons. The vase itself is without ornament. The lower attachments of the volute handles end in heads of aquatic birds.

Naples 73143.

117. (24040) CALYX CRATER AND STAND

Around the lip bead and egg patterns. Below these, on the Lesbian cyma, a pattern of leaves and lotuses — a modification of the Greek leaf-and-dart. The lower part of the vessel is godrooned. Above this is a modification of the Greek palmette-and-lotus pattern, the palmette being replaced by a nondescript flower. Each of the two handles is ornamented with a simple scroll of leaves and flowers, and has at each attachment a pair of leaves and a bearded mask (Silenus?). On the foot a modification of the leaf-and-dart similar to that above. The uppermost member of the stand is edged with a floral scroll. Farther down another and different variation of the leaf-and-dart, flutings, and modified leaf-and-dart again. Square base with four feet, each having the form above of a winged Silenus and passing below into a lion's paw.

Naples 73103. Pompeii. *Mus. Borb.* II, XXXII; Overbeck, *Pompeii*, Fig. 248; Mau-Kelsey, *Pompeii*, Fig. 205. Probably intended for ornament rather than use. The original has some silver inlay in the ornaments.

118. (24064) CALYX CRATER AND STAND

Both crater and stand are without ornamental patterns. The attachments of the handles bear winged, female heads, probably representing Medusa, with knotted snakes (?) below the neck. The base is square. The claw feet, resting on molded pedestals, are attached to the base by sphinxes, each split in two to fit the corner.

Naples 73099.

119. (24065) CALYX CRATER AND STAND

The lip of the vessel has bead and egg patterns. The lower part is godrooned. The attachments of the fluted handles bear masks of Silenus. The stand consists of a square base without the additional member present in the previous examples. The attachments of the claw feet have palmette ornaments.

Naples 73098.

120. (24042) CALYX CRATER AND STAND

Neither vessel nor stand is ornamented. The attachments of the handles bear masks of Medusa. The square base has claw feet.

Naples 73104.

121. (24041) CALYX CRATER AND STAND

The traditional Greek calyx crater is here modified as regards the form of the handles. These are meaninglessly coiled, and are attached to the lip as as well as to the lower part of the vessel. At the upper attachments are groups of three acanthus leaves. The lower attachments bear ornaments of leaves. Between the attachments on each side is a mask of a marine goddess. The plain stand has a square base with claw feet.

Naples 109697. Guhl and Koner, *Leben der Griechen und Römer*[6], Fig. 918. A crater from Bosco Reale, now in Berlin (*Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 182, Fig. 8) closely resembles the present one except as regards the handles, which in the former specimen have the traditional form. For the mask of a marine goddess, by some called a marine Medusa, see Engelmann, *Archäologische Zeitung*, 1884, p. 27; *Brit. Mus. Catalogue of Bronzes*, No. 974.

122. (24066) CRATER AND STAND

The bowl has an approximately semi-elliptical profile. Around it, near the top, run several bands of ornament, The broadest band consists of a series of lozenges and oval figures, each oval bearing an identical pattern. Above and below this band come bead pattern and a guilloche. The two handles are placed near the top of the vessel. Each consists of two statuettes of barbarians, probably Germans, in combat. They have long hair and beards, are naked to the waist, wear tight-fitting trousers, and are barefoot. Around the neck they wear a collar or necklace. Their weapons are short swords or daggers, which they are apparently in the act of drawing from the scabbards. On their extended left arms are long, narrow shields. The two combatants stand on a ledge whose attachment is ornamented on its face with two shields, similar to those above, and with two crossed spears, and ends below in an ox-skull. On the foot of the crater and again on the stand are ornaments of lozenges and ovals similar to the one above. The lowest member of the stand is circular. The three claw feet rest on molded pedestals.

Naples 73146. *Mus. Borb.* VIII, xv, 1. One of the handles in Reinach, *Répertoire de la statuaire*, II, p. 198, 6.

The three following wide-mouthed vessels may possibly have served as craters.

123. (24267) VESSEL WITHOUT HANDLES

Encircling the upper part of the vessel are a guilloche and a modification of the Greek leaf-and-dart, both edged with fine bead patterns. These bands are interrupted, on opposite sides, by elaborate patterns, each consisting of twisted stems, leaves and flowers, and a palmette. Three plain feet.

Naples 73117. *Mus. Borb.* VI, xxxi, 5.

124. (24270) VESSEL WITHOUT HANDLES

Around the upper part of the vessel are several bands of ornament closely resembling those of No. 108.

Naples 73116. *Mus. Borb.* I, xxxvii, 3.

125. (24265) VESSEL WITHOUT HANDLES

Around the upper part of the vessel are several bands of ornament closely resembling those of Nos. 108 and 124, the chief difference being in the guilloche.

Naples 109699.

AMPHORAS

An amphora is a jar with two vertical handles on opposite sides of the neck. Such jars were commonly used for the storage of wine and other products. The three large amphoras, Nos. 126–128, are of the same type, having each an extra pair of vertical handles attached to the lower part of the body. Nos. 129–134, tall and slender and without ornament except on the handles, are of a type represented by numerous specimens in Naples and elsewhere. Nos. 135–137 are less slender. 138–140 have globular bodies and wide mouths.

126. (24085) FOUR-HANDLED AMPHORA

No ornament on the vessel except two raised bands near the top. Below the lower attachment of one of the upper handles is a mask of a female satyr, crowned with ivy leaves and berries. The corresponding mask is missing from the other side.

Naples 73113. *Mus. Borb.* VII, XXXI, 1, 4, 5.

127. (24102) FOUR-HANDLED AMPHORA

In size, shape, and handles this vessel resembles the preceding. Below the lower attachment of each of the upper handles is a mask of a female satyr, crowned with leaves, fruits, and flowers of the grape(?).

Naples 73112.

128. (24022) FOUR-HANDLED AMPHORA

On the Lesbian cyma of the foot is a leaf-and-flower pattern. Each of the upper handles has on the back a spray of laurel leaves and berries; the upper attachment ends in two goats' heads, the lower in a bust of Apollo, with a swan below. The lower handles terminate above and below in birds' heads.

Naples 73145. For the upper handles cf No. 186.

129. (24207) AMPHORA

The back of each handle is divided by a vertical groove and decorated with leaf ornaments. The lower attachment represents a mask of Pan or a bearded satyr with pointed ears and long horns.

Naples 69632. A closely similar amphora (Naples 69630) in *Mus. Borb.* V, XXVIII, 3; Schreiber *Alexandrinische Toreutik*, No. 128.

130. (24208) AMPHORA

Each handle is fluted vertically and has leaf ornaments above and below. The lower attachment has small volutes above and a small palmette below; between these a stork(?) with a snake in its bill, the bird being shown from beneath and somewhat distorted to adapt it to its purpose.

Naples 69629.

131. (24195) AMPHORA

Each handle ends below in the forepart of a dog-like marine monster, devouring what may be intended for a frog. The idea of a marine monster is still further carried out on the back of the handle, and the upper termination takes the form of a fishy tail.

Naples 69628 (?).

132. (24209) AMPHORA

The lower attachment of each handle is leaf-shaped and bears a relief resembling those of No. 131; but the simple ornamentation of the rest of the handle has no marine suggestions.

Naples 69627 (?). *Mus. Borb.* VII, XXXI, 2, 6.

133. (24211) AMPHORA

The rounded handles have a little vegetable ornament just above the leaf-shaped lower attachments.

Naples 69622.

134. (24210) AMPHORA

The rounded handles are without ornament.

Naples 69626.

135. (24200) AMPHORA

On the lip egg pattern. Each handle transversely banded above and below. Volutes effect the transition to the circular lower attachment, which bears a relief of a naked boy playing with a dog.

Naples 69635 (?).

136. (24204) AMPHORA

The flat back of each handle bears a herring-bone pattern. The lower attachment is in the form of a comic mask between small volutes.

Naples 69636.

137. (24203) AMPHORA

The vase has three broad, low feet. The handles have simple leaf ornaments and end in palmettes below.

Naples 69634 (?).

138. (24083) AMPHORA

Each handle is decorated in relief with a satyr's head, Pan's pipes, a horn, a herdsman's staff (*lagobolon*), a cylindrical box (*cista*), and upon its lower attachment with a sphinx, pressing her left paw against her forehead.

Naples 69468. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 122.

139. (24074) AMPHORA

Each handle is decorated with a female face in profile and a low, cylindrical box (*cista*). On the lower attachment is a bust of Cybele, wearing a crown of towers and holding in her right hand a horn of plenty and in her left a tambourine.

Naples 69471. Schreiber, *Alexandrinische Toreutik*, No. 123.

140. (24206) AMPHORA

Each handle is decorated with a spray of leaves and upon its lower attachment with an ivy-crowned female bust (mænad?), wearing an animal's skin fastened on her right shoulder.

Naples 109705. Schreiber, *Alexandrinische Toreutik*, No. 124.

141. (24100) AMPHORA

No ornament on the vessel, except four incised lines encircling it near the top. The handles, attached to shoulder and neck, are twisted in imitation of ropes. Their lower attachments are in the form of bearded masks.

Naples 73111.

142. (24059) SMALL AMPHORA

The vase is encircled by a guilloche, with silver globules. On the lower attachment of each handle is a running Cupid holding some indistinct object (cornucopia?). The notched ends of a broad ribbon are seen before and behind him.

Naples 69644.

143. (24043) SMALL PEAR-SHAPED AMPHORA

Both vessel and handles are without ornament.

Naples. 111502.

EWERS

The following vessels, each with a round mouth and a single upright handle, were probably used for holding and pouring water. Nos. 144—149 are of substantially the same shape; their handles also are of the same general form, are attached at the rim with bird's-head attachments, and have each a thumb-rest and a transverse band. Nos. 150–158 are of varying shapes.

144. (24201) EWER

On the back of the handle a scroll of leaves and flowers with edging of bead pattern. The transverse band, apparently of copper, consists of two rows of small leaves set base to base, with an astragal between them. Thumb-rest in the form of a recurved leaf. The lower attachment bears a mask of a marine goddess, with a notched growth on her cheeks, sea-monsters in her hair, and similar monsters under her chin.

Naples 69493. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 77, calls the mask that of Triton. In the reproduction it appears to be female. For this see note to No. 121.

145. (24197) EWER

On the back of the handle is a spray of leaves and flowers. Thumb-rest in the form of a frog. The ends of the upper attachment of the handle have only a rude resemblance to birds' heads. On the lower attachment is a mask of a marine goddess, with sea-monsters in her hair.

Naples 69491. Schreiber, *Alexandrinische Toreutik*, No. 74. For the marine goddess see note to No. 121.

146. (24205) EWER

On the back of the handle leaf ornaments. Thumb-rest in the form of a frog.

Naples 69531 (?).

147. (24199) EWER

On the back of the handle a leaf ornament. Thumb-rest in the form of a recurved leaf. The lower attachment has a female bust.

Naples 69490. Schreiber, *Alexandrinische Toreutik*, No. 90.

148. (24202) EWER

On the back of the handle a festoon, a satyr's head to left and below it another head to right. Thumb-rest in the form of a thumb. On the lower attachment a draped, youthful bust between volutes, with palmette below.

Naples 69494. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 91.

149. (24198) EWER

On the back of the handle, between edgings of bead pattern, a festoon, a female head to left, a basket of fruit, and a satyr's head to right, with Pan's pipes behind him. Thumb-rest in the form of a head in a Phrygian cap. The lower attachment bears a bust of the young Hercules wearing a wreath on his head and a lion's skin on his body, two of the paws being tied over his right shoulder. Below is a palmette.

Naples 109701. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 86.

150. (24051) EWER

Upper attachments of the handle in the form of birds' heads. Thumb-rest in the form of a thumb. On the lower attachment, above a palmette ornament, a mask of a female satyr, with short horns.

Naples 69412 (?).

151. (24053) EWER

Thumb-rest in the form of a palmette. On the back of the handle various objects, which seem to be partly inlaid in copper: a garland, a basket of fruit(?), an altar (?), and a herdsman's staff (*lagobolon*). The lower attachment represents the mask of a female satyr, ivy-crowned, with a small palmette below.

Naples 69452. Stabiæ.

152. (24004) EWER

Thumb-rest in the form of a thumb. On the back of the handle leaves, transverse bands, and a spray of leaves with edgings of bead pattern. On the lower attachment a satyresque mask.

Naples 73449. *Mus. Borb.* I, XXXVI, 4; Schreiber, *Alexandrinische Toreutik*, No. 119.

153. (24021) EWER

Low thumb-rest. Upper attachments of handle in the form of birds' heads. The lower attachment, in the form of a large corrugated leaf, bears a satyresque mask. The vessel rests on three low feet, whose attachments are in the form of palmettes.

Naples 69413. *Mus. Borb.* V, XXVIII, 1 and a; Schreiber, *Alexandrinische Toreutik*, No. 140.

154. (24057) EWER

On the lip of the pear-shaped vessel an egg pattern. The flat handle is ornamented on the back with palmettes and lotuses; the upper attachment, which is placed on the neck of the vessel, ends in birds' heads; the lower attachment has the form of a female mask, slightly satyresque in appearance, with volutes at the sides and a small palmette below. At the top of the handle is a rest in the form of a thumb.

Naples 69411.

155. (24055) EWER

The handle of the pear-shaped vessel has the form of a standing female figure of archaistic style, holding in her left hand a small pail and in her up-

raised right hand an end of the drapery which is drawn over her head; the upper attachment is as in the last preceding number; the lower has the form of a satyresque female face, with ivy berries in her hair, loose cloths (?) hanging at the sides, and a palmette below. The head of the figure serves as a thumb-rest.

Naples 109704.

156. (24045) EWER

The vessel is pear-shaped. The flat handle is undecorated; its upper attachment is as in the two preceding numbers; the lower is in the form of a satyresque face.

Naples 69408.

157. (24020) EWER

Large, pear-shaped vessel resting on three low, broad feet, each having, within a framework formed by a bead pattern above and a scroll at right and left, a crouching sphinx in low open-work relief. On the lip of the vessel bead, cord, and egg-and-dart patterns. Handle in the form of a hermaphrodite, resting his right hand on his head and holding up his drapery with his left hand. He has a chain about his neck and shoes on his feet. Wings, which do not ordinarily belong to a hermaphrodite in Greek and Roman art, are added to serve as attachments for the handle. Under the hermaphrodite's feet is a pedestal and below that the lower attachment, representing a bust of Cupid clasping a duck to his breast. At the back of the hermaphrodite, between his wings, is a female bust on a smaller scale, facing in the opposite direction.

Naples 73115. *Mus. Borb.* VIII, XV, 2.

158. (24061) EWER

The upper attachment of the handle ends in birds' heads. The lower attachment is in the form of a large disk with a projection below, representing in part two birds' heads and necks. On the disk is a relief representing the god Bacchus, holding in his right hand a drinking-cup (cantharus) upside down above a leaping panther and resting his left arm about the neck of a satyr, who carries a thyrsus. At the top of the handle is a projection, modeled as a finger and extending nearly to the middle of the mouth of the vessel.

Naples 69430. *Mus. Borb.* VII, XIII, 2. An example of this not very common type of vessel from Bosco Reale is in this museum; another, also from Bosco Reale, is in Berlin: *Jahrbuch des archäologischen Instituts, Anzeiger*, 1900, p. 189.

SMALL PITCHERS AND THE LIKE

These small one-handled vessels were probably used for various purposes in the kitchen and the dining-room. Some may have been for wine, others for water, others for oil. Thus, the small necks and narrow, trough-like spouts of Nos. 168–174 suggest that they were intended to hold oil (Overbeck, *Pompeii*, p. 446). For the sake of distinction Nos. 175–180, characterized by round mouths, are called "jugs" in this catalogue. Nos. 181–185, here called "pouch-shaped pitchers," have a form suggested by that of a skin bottle. On these see Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 185.

159. (24013) PITCHER WITH TREFOIL MOUTH

On the lip, bead and egg pattern; on the shoulder, horizontal rings. The ribbed handle has a lion's head above and a female mask between volutes below.

Naples 69019.

160. (24070) PITCHER WITH TREFOIL MOUTH

This pitcher is an almost exact duplicate of the preceding, except that the lip is without ornament.

Naples 110582.

161. (24002) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The ribbed handle ends in a blunt thumb-rest above and in a palmette below.

Naples 69039.

162. (24018) PITCHER WITH TREFOIL MOUTH

The vessel is closely similar to the last. The handle is also similar, but with somewhat different attachments above and a mask of Silenus in place of a palmette below.

Naples 69040. *Mus. Borb.* XIII, XLIII, 3.

163. (24080) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The upper attachment of the handle ends in paws, while the lower bears a mask, perhaps intended for a female satyr. At the top of the handle is a child's head in high relief; further down a double band and a spray of leaves.

Naples 69056 (?).

164. (24019) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The high handle has near the top a bird's head, projecting downwards, and above this a recurved thumb-rest; on the flat part are bead ornaments, and on the lower attachment an acanthus leaf between small volutes.

Naples 69044.

165. (24011) PITCHER WITH TREFOIL MOUTH

No ornament on the vessel. The thumb-rest and upper attachments of the handle appear to be suggested by the forepart of a frog, emerging from between two leaves. On the back of the "frog" a conventionalized flower.

Naples 69043.

166. (24003) PITCHER WITH TREFOIL MOUTH

Around the body of the vessel, just below the shoulder, is an incised ivy wreath. The handle, roundish in section and fluted, is ornamented with an inlaid herring-bone pattern; The handle ends above in a female head and below in a Silenus head between volutes.

Inv. 69048.

167. (24071) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The handle has a leaf-shaped thumb-rest above and a female mask below.

Naples 69041.

168. (24012) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment in the form of the forepart of a hippocamp, whose fish-like body and tail are continued in low relief on the back of the handle. The lower attachment has a mask of Medusa, with wings in her hair and serpents knotted under her chin.

Naples 69081.

169. (24006) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck Upper attachment of handle in the form of the forepart of a hippocamp, whose fish-like body and tail are continued, though only after an interval, in low relief on the back of the handle. The lower attachment has a mask of a marine goddess, with heads of dolphins in her hair; below her chin is a palmette.

Naples 69082. For the marine goddess, see note to No. 121.

170. (24005) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment of handle in the form of the forepart of a lion. On the back of the handle a scroll of leaves. Lower attachment in the form of a female mask.

Naples 69077. *Mus. Borb.* X, XXXII, 1.

171. (24078) PITCHER WITH SIMPLE SPOUT

The handle has the form of a nude young satyr resting his fists on the semi-circular upper attachment. The lower attachment shows a female mask on a palmette.

Naples 69142.

172. (24068) PITCHER WITH SIMPLE SPOUT

The middle part of the handle takes the form of the head and body of a satyr holding a hare, the satyr's head serving as a thumb-rest. The lower attachment shows a satyresque mask with long hair and pointed ears, and with the face and paws of a panther's (?) skin below.

Naples 69141.

173. (24049) LARGE PITCHER WITH SIMPLE SPOUT

Globular body. The handle takes the form of a nude, ivy-crowned Silenus, holding a drinking cup in his right hand and a wine-skin over his left shoulder. The circular lower attachment has some indistinct objects in relief.

Naples (?).

174. (24063) SMALL PITCHER WITH SIMPLE SPOUT

Plain vessel. The handle has a leaf-shaped thumb-rest above and a palmette below.

Naples 69117 (?).

175. (24089) JUG

The body is covered with a diaper pattern having rosettes and other similar ornaments in intaglio. On the neck, floral sprays in relief. The coarsely executed handle has bead patterns, a recurved thumb-rest above and a thumb-nail(?) below; the upper attachment has palmette and floral patterns, while the lower attachment is in palmette form.

Naples 118295.

176. (24079) JUG

The upper attachment of the handle in the form of two birds' heads. Between these a diademed female head, serving as a thumb-rest. On the back of the handle a spray of leaves, flowers and fruit. On the lower attachment the mask of an ivy-crowned female satyr.

Naples 69317. *Mus. Borb.* XIII, XLIII, 2.

177. (24069) JUG

Recurved thumb-rest. Lower attachment of handle in the form of a comic mask.

Naples 69307.

178. (24017) JUG

A cover, attached by a chain to the handle, fits just inside the circular rim of the vessel. The handle has a recurved, leaf-like thumb-rest above, and a palmette below.

Naples 69322.

179. (24077) JUG

Expansive body and small neck. The spool-shaped contrivance on the handle, just above the lip of the vessel, was probably the hinge of a cover, now missing. Thumb-rest at the highest part of the handle.

Naples 68936 (?).

180. (24015) JUG

The vessel is ornamented with incised horizontal rings, arranged in pairs. Attached by a chain to the handle is a cover, which fits over the circular mouth of the vessel. The flat, ribbed handle bends at an acute angle at the top and has two arm-like projections attached to the neck of the vessel and a three-pointed lower attachment. At the top of the handle is a human head.

Naples 68937.

181. (24048) POUCH-SHAPED PITCHER

On the lip are bead and egg patterns. The upper attachment of the handle takes the form of a figure of Scylla, ending in acanthus leaves below the waist and with dogs springing from her sides. On the curved back of the handle is a long leaf. The lower attachment is in the form of a mask (maenad?), ivy-crowned, with volutes at the sides and a palmette below.

Naples 69171.

182. (24056) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns; on the body, a guilloche, connecting with the two ridges which run downward from the handle. On the highest part of the handle is a parrot, serving as a thumb-rest. Lower down are two projections in the form of bent strips of metal. The lower attachment has a relief representing Cupid riding on a dolphin.

Naples 69168.

183. (24054) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns. The upper attachment of the handle ends in birds' heads; the lower has the form of a ~~grape~~ vine leaf with volutes — evidently a variation on the traditional palmette. On the back of the handle are leaves bound together by a ribbon.

Naples 69163.

184. (24044) POUCH-SHAPED PITCHER

On the flat part of the handle are leaves, and a double band about the middle. The lower attachment resembles that of No. 183.

Naples 69167 (?).

185. (24060) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns. The upper attachment of the handle ends in two birds' heads; the lower has the form of a comic theatrical mask between volutes. There is a leaf-shaped thumb-rest at the top of the handle and the flat part of the handle is ornamented.

Naples 69165.

HANDLES OF VESSELS

186. (24168) HANDLE OF VESSEL

The lower attachment bears in relief a bust of the god Apollo with cithara and plectrum. Below him is a swan with oustpread wings and head bent down. On the handle is a spray of laurel with leaves and berries. At the top are acanthus leaves with recurved ends. From between the acanthus leaves emerges the upper part of a cithara, flanked on the left by a bow and on the right by a quiver. The upper attachments end in heads of animals.

Naples 72637. Waldstein and Shoobridge, *Herculaneum*, Pl. 43, at the left; Schreiber, *Alexandrinische Toreutik*, No. 145; cf. No. 128 of this catalogue.

187. (24165) HANDLE OF VESSEL

The handle represents Atys, standing with crossed feet. The right arm is broken off. The left arm is bent across the body and the loose garment is drawn in by the left arm and left hand. The garment is buttoned over the legs and secured by a brooch at the neck, but is otherwise open. The feet are encased in shoes. On the head is a Phrygian cap. The lower attachment of the handle is in the form of a bearded mask, with a band confining the long hair (Dionysus?).

Naples 72592. Waldstein and Shoobridge, *Herculaneum*, Pl. 43, in the middle.

BASINS

188. (24099) BASIN

The bowl has a base ring. On the rim, bead and egg patterns. In the center, a medallion representing a young man and a woman standing by a trophy. The trophy, which occupies the middle of the field, is equipped with cuirass and greaves and apparently with some drapery; at the foot of the trophy are a helmet and two shields. The young man stands on the right, with a chlamys (?) hanging on his left arm and holding in his right hand a club-like object, the lower end of which touches the aforesaid helmet. The woman on the left, her drapery wound about the lower part of her figure, has her right hand raised to the cuirass of the trophy. Around the medallion is a bead pattern, followed by a nondescript band. The fixed handles have snake-like attachments.

Naples 73613.

189. (24096) BASIN

The bowl has a base ring. On the lip, delicately executed bead and egg patterns. In the center, on a medallion, is a relief representing two winged boys under a tree. The two fixed handles are ornamented at the middle with

knotted ribbons; farther down are acanthus leaves and other vegetable ornaments.

Naples 73535. *Mus. Borb.* VI, LXIII, 2, 3.

190. (24092) BASIN

The plain bowl has a base-ring. The fixed handles have three horizontal bands, edged with bead patterns and separated by grooves. At each end of the handles, above the rim, is an object imitating the head of a large nail. From the attachments spring crested snakes, their heads resting on the rim of the basin.

Naples 73953.

191. (24094) BASIN

The bowl has a base-ring. The handles are coiled, and are fixed to the bowl by long pointed attachments, ornamented with floral scrolls.

Naples 73511. *Mus. Borb.* VI, LXII, 1.

192. (24090) BASIN

The bowl has a molded base. In the center of the bowl is a mask of Medusa in relief. The fixed, vertical handles are ornamented on the back with scrolls and palmettes. At the middle of each upper attachment, facing inward, is a winged female figure (Victory?) holding up her drapery with each hand. The lower attachment shows a satyr's mask between two long leaves.

Naples 73508. *Mus. Borb.* IV, XXVIII, 1–4.

193. (24001) BASIN

Three supports in the form of lions' legs and paws resting on low, molded pedestals.

Naples 73515.

194. (24007) BASIN

Three claw feet, with pedestals beneath them. Two lateral, swinging handles. In the center of the basin, on a medallion, is a relief representing a marine monster swallowing some similar creature, with the head and neck of a third monster below.

Naples 73516.

195. (24010) BASIN

Wide, shallow bowl without a foot. Two plain, lateral, fixed handles. On the edge of the bowl, bead and egg patterns. In the center, surrounded by bead and leaf patterns, a circular relief. A helmeted male figure faces to left, supporting his left foot on a rock and resting his left elbow on his left thigh. His one garment is thrown off; it passes around his left arm and falls on the further side of his left leg. At his right side is his shield, resting on the ground. His lance and sheathed sword must be thought of as grasped by his invisible right hand. Facing him is a female figure seated on a rock. She wears a tunic and mantle and holds some indistinct object (libation-bowl?) on her knees.

Naples 73505. *Mus. Borb.* IV, XXVIII, 5, 6. The *Guida illustrata del Museo Nazionale di Napoli* calls the two figures of the relief Mars and Venus.

196. (24016) BASIN

The bowl rests on a base-ring. There are two lateral, fixed handles, each of whose attachments represents the mask of a bearded satyr having horns and pointed ears and crowned with ivy leaves and berries.

Naples 73540.

OVAL BOWLS

Nos. 197–200, though of widely varying size, are of the same type. The shape is oval, one end being more pointed than the other. Around the edge is a flange, broader at the rounded end than at the other and apparently intended for tilting the dish. On each side is a hinged handle. Nos. 201, 202 are similar in shape to the preceding, but have a single, rigid handle, attached at the broader end and the two sides of the dish. These bowls were probably for holding some article of food, which was to be poured out from the end.

197. (24035) OVAL BOWL

On the attachment of each handle are two reclining figures of nude boys, probably young satyrs, with one hand on the head and the other grasping the neck of a wine-skin. Between the two boys is an ape-like face, surmounted by a floral knob.

Naples 109822.

198. (24027) OVAL BOWL

The attachments of the handles end in dogs' heads. The vessel has three feet in the form of spiral shells.

Naples 68763.

199, 200. (24033, 24034) TWO OVAL BOWLS

These two dishes were evidently intended to form a pair, though one is slightly larger than the other. The attachments of the handles, with a palmette ornament in the middle, are identical.

Naples 68757, 68756.

201. (24062) OVAL BOWL

Handle in the form of two stems with lanceolate leaves. At the top is a parrot, serving as a thumb-rest. The lower attachment takes the form of a female mask.

Naples 68797.

202. (24058) OVAL BOWL

Handle in the form of two ivy-stems with leaves and berries. At the top, a parrot, serving as a thumb-rest. At the lower attachment, a female mask.

Naples 68795.

FRUIT DISHES (?)

Dishes of the type of Nos. 203–205, fluted in imitation of a shell, exist in considerable numbers both in silver and in bronze. They have been commonly called pastry molds, but have been more plausibly explained as fruit dishes. (Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 186.) No. 206 may be classed with them.

203. (24031) FRUIT DISH (?)

In the center is a mask of Medusa in relief. There are two swinging handles.

Naples 76299. *Mus. Borb.* VI, XLIV, 1, 2; Overbeck, *Pompeii*, Fig. 241, 5; Mau-Kelsey, *Pompeii*, Fig. 204, 5.

204. (24039) FRUIT DISH (?)

No handles.

Naples 76275.

205. (24298) FRUIT DISH (?)

The curving handle ends above in a griffin's head.

Naples 76303.

206. (24028) FRUIT DISH (?)

The bowl is fluted symmetrically. The three claw feet have palmette ornaments above and rest on low, molded pedestals.

Naples 74000. *Mus. Borb.* V, XIV, 1.

STRAINERS

Strainers were used in cooking and also for straining wine and other liquids. The perforations were often arranged in artistic patterns. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *colum;* Overbeck, *Pompeii*, p. 445; Blümner, *Kunstgewerbe im Altertum* II, pp. 104 ff.

207. (24188) STRAINER

This strainer is bowl-shaped, with two lateral fixed handles. The perforations form in the center a rosette, around this a guilloche, and above this a band of scrolls.

Naples 77608. *Mus. Borb.* II, LX.

208. (24192) STRAINER

This strainer is bowl-shaped. If there were handles, they are now missing. In the center is a relief representing a seated female figure (Venus?), apparently about to chastise a hovering Cupid, whose right wrist she grasps with her left hand, while in her raised right hand she holds something which looks like a doubled cord (sandal?). The perforations are arranged in concentric rings. On the upper margin of the bowl, on the outside, is an egg pattern.

Naples 77609.

209. (24180) STRAINER

This strainer has the form of a deep bowl, with a long, flat handle of one piece with the bowl. The perforations form a central rosette and two surrounding bands of leaves, with a pair of concentric rings between each two patterns and at the top.

Naples 77610.

210. (24186) COOKING UTENSIL

This object has the form of a deep bowl with a short, flat handle of one piece with the bowl. Near the end of the handle is a hole for suspension. In the bowl, under the handle, is an irregular group of perforations.

Naples 73230.

SAUCEPANS

Shallow pans, such as Nos. 211–216, were used for cooking and probably sometimes also for serving. Deeper vessels, such as Nos.

217–219, may have been used chiefly for heating water. Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, pp. 191, 192.

211. (24036) SAUCEPAN

In the center a mask (Medusa?), encircled by a gilt band. On the outside an incised rectilinear pattern ending above in a series of points. The fluted handle ends in a ram's head.

Naples 73455. As the mouth of Medusa is slightly open, this dish could hardly have been used for cooking or serving anything liquid.

212. (24026) SAUCEPAN

In the center a rosette, encircled by a pattern of tendrils and leaves, a bead pattern and a guilloche (?) between bead patterns. On the edge a bead pattern. The handle, flat above and rounded below, ends in a he-goat's head. On the flat part of the handle is a vegetable pattern, and on the attachment another.

Naples 73440.

213. (24032) SAUCEPAN

The bowl is molded, but otherwise plain. The fluted handle ends in a head of the young Hercules in a lion's skin, the paws tied under his neck. On the attachment of the handle are two masks.

Naples 73438.

214. (24030) SAUCEPAN

In the center a raised medallion, on which is a relief of a kneeling warrior wearing a chiton (?) and armed with cuirass, helmet, shield and dagger. Around the medallion concentric bands of ornament — egg, palmette-and-lotus, herring-bone, and a sort of leaf pattern, the margins of the leaves appearing in relief on the inside and in intaglio on the outside. On the lip, bead and egg patterns. The handle is composed of two conventionalized plant stems, banded together at the middle, with a mask (Medusa?) at the inner end; the attachments have the form of dolphins, each with a spirally grooved object in its mouth.

Naples 73439. *Mus. Borb.* VII, LXII. Schreiber, *Alexandrinische Toreutik*, No. 25, interprets the spirally grooved object as water issuing from the dolphin's mouth.

215. (24037) SAUCEPAN

The bowl is plain, except for a molded band on the inside near the top. The handle is composed of two conventionalized plant stems, the attachments ending in birds' heads.

Naples 73456.

216. (24029) SAUCEPAN

The bowl is molded, but otherwise plain. The handle is composed of two snakes, twisted and knotted together. On the handle, at the inner end, is a kneeling child, perhaps a young satyr. The attachment of the handle is a rudely modeled lion's head.

Naples 73427.

217. (24184) SAUCEPAN

The bowl has a base-ring. The slightly ornamented handle was apparently made separately and soldered on.

Naples 73387.

218. (24191) SAUCEPAN

The short, flat handle, of one piece with the bowl, has a hole for suspension near the end. Incised ornamental rings encircle the bowl horizontally.

Naples 73254.

219. (24183) SAUCEPAN

This resembles No. 218 in all respects, but is slightly smaller.

Naples 73385. On the handle is an inscription (*C. I. L.* X, 8071, 28c): L· ANSI· EPHAPRODITI (sic), showing that the maker's name was Lucius Ansius Epaphroditus.

KETTLES

The four following vessels are cooking pots of similar shape, but varying size. Each has a cover attached by a chain to the bail. The first two have no base; the third has a flat bottom; the fourth, a base-ring. All four, when in use for cooking, must have been set on low trivets over a charcoal fire.

220. (24178) LARGE KETTLE

The cover, which rises from circumference to center in a succession of steps, fits inside the mouth of the kettle.

Naples 74766.

221. (24171) KETTLE

The cover is similar to that of the preceding number, but flatter.

Naples 74806 (?). *Mus. Borb.* V, LVIII, 6; Overbeck, *Pompeii*, Fig. 241 a; Mau-Kelsey, *Pompeii*, Fig. 204 a.

222. (24173) KETTLE

The rings in which the bail plays are attached by rivets to a sort of collar encircling the neck of the pot. The cover fits over the mouth.

Naples 74775 (?). *Mus. Borb.* V, LVIII, 4.

223. (24172) KETTLE

The bail ends in rudely modeled birds' heads. Its attachments and the cover resemble those of the preceding number.

Naples 74813.

MOLDS

The three following utensils are evidently molds, in which some article of food, such as pastry, was shaped. They imitate a pig, a dressed hare, and a ham.

224. (24175) MOLD

Naples 76352.

225. (24170) MOLD

Naples 76355.

226. (24174) MOLD

Naples 76354 (?).

OTHER KITCHEN UTENSILS

227. (24024) FRYING PAN

The round pan is provided with a spout. The broad, flat handle, of one piece with the pan, has a suspension-hole at the end.

Naples 76571. *Mus. Borb.* V, LVIII, 9; Overbeck, *Pompeii*, Fig. 241 p; Mau-Kelsey, *Pompeii*, Fig. 204 p.

228. (24038) FRYING PAN

The oblong pan has a spout near the middle of one side. The slender handle, made separately and attached, has a suspension-hole at the end.

Naples 76602. *Mus. Borb.* V, LVIII, 8; Overbeck, *Pompeii*, Fig. 241 o; Mau-Kelsey, *Pompeii*, Fig. 204 o.

229. (24177) BAKING PAN (?)

The circular pan has twenty-nine hemispherical depressions. There is an encircling flange, but no handles.

Naples 76543. *Mus. Borb.* V, LIX, 1; Overbeck, *Pompeii*, Fig, 241 t; Mau-Kelsey, *Pompeii*, Fig. 204 t. This pan has been commonly said to have been intended for cooking eggs. The explanation of it as a baking pan for small cakes is due to Professor Mau.

230. (24181) DIPPER

Each end of the long handle takes the form of a bird's head. The part of the handle intended to be grasped by the hand is flat, with concave edges; the rest is cylindrical. The bird's head next to the bowl holds in its bill a stout wire, which is loosely fastened around the neck of the bowl, the two ends being interlocked.

Naples 73832. Pompeii. *Mus. Borb.* XII, LIX. A similar dipper, also said to be from Pompeii, is in Berlin: Friederichs, *Kleinere Kunst und Industrie*, No. 588. Two handles belonging to such dippers were found at Priene: Wiegand and Schrader, *Priene*, Fig. 493. A similar dipper from Nocera has a simpler handle: *Bullettino archeologico napolitano. N. S.* V. Pl. iii.

MISCELLANEOUS ARTICLES, CHIEFLY DOMESTIC

231. (24196) JAR

Plain, pear-shaped vessel, with small neck and round mouth. No handles.

Naples 69539.

232. (24087) JAR

Tall, plain vessel, supported on a foot. No handles.

Naples 111737.

233. (24294) CYLINDRICAL VESSEL

The plain vessel has a rounded bottom and at the top a projecting flange.

Naples 109714.

234. (24008) OVAL BASIN OR TRAY

The tray rests on a base-ring. There are two lateral fixed handles, on the leaf-shaped attachments of which are reclining satyrs, each putting one hand to his head.

Naples 68781.

235. (24135) SMALL OVAL DISH

Naples 76380.

236. (24050) OINTMENT VESSEL (?)

The small, globular vessel is of the shape used by athletes for the oil with which they rubbed themselves. The cover, attached by a chain, rests loosely on the top of the vessel.

Naples 69925 (?). For a Roman athlete's oil-flask see Overbeck, *Pompeii*, Fig. 251, Mau-Kelsey, *Pompeii*, Fig. 209.

237. (24052) OINTMENT VESSEL (?)

The small vessel has the form of a slender jar, without handles.

Naples 69911 (?).

Objects of the class represented by the following number are commonly explained as used for burning incense.

238. (24134) SMALL SHOVEL

The handle is decorated with a palmette and with other vegetable ornaments. There are four small knobs on the under side of the shovel, one near each corner.

Naples 76623.

Roman spoons for table use are of two principal types. One, the *ligula*, resembles the modern teaspoon; the other, the *coclear*, is smaller, with round bowl and straight, pointed handle. The pointed end of the *coclear* was used in picking snails from their shells, while the bowl was used for eating eggs. Spoons of this type may of course have served other purposes.

239. (24116) SPOON (*coclear*)

Naples 110088.

Several small gongs with clappers have been found at Pompeii. It is supposed that these gongs were fastened on or near the street-doors of houses and answered the purpose of modern door-bells.

240. (24133) GONG

The supporting frame is modern.

Naples 78622. Guhl und Koner, *Leben der Griechen und Römer*[6], Fig. 933.

Objects of the class represented by the following number exist in considerable numbers in the Naples Museum. They may have served as seats.

241. ($\frac{24177}{2}$) CYLINDRICAL SEAT (?)

The object is supported on three simple feet. The exterior of the cylinder is encircled by horizontal raised bands and incised lines. There are two lateral, swinging handles. The top is slightly concave, with a boss at the center.

Naples 68814.

Nos. 242, 243 and other similar objects are labeled "altars" in the Naples Museum. Overbeck, *Pompeii*, pp. 425, 426, explains them as seats — a purpose for which they seem too small and weak. The horizontal pieces which connect the legs have open-work decoration, more elaborate at the ends than at the front and back. The top is concave.

242. (24161) STOOL-SHAPED OBJECT

The open-work decoration at each end, immediately under the top, consists of conventionalized vegetable scrolls, with a mask of Jupiter Ammon in the middle.

Naples 109506.

243. (24166) STOOL-SHAPED OBJECT

The open-work decoration at each end, immediately under the top, has in the middle a pendent palmette.

Naples (?). *Mus. Borb.* IV, XXVII, 9, 10; Overbeck, *Pompeii*, Fig. 226.

244. (24169) DRY MEASURE

The plain, cylindrical vessel has two lateral, fixed handles. Within is a central upright rod, supporting a three-armed brace.

Naples 74601. A similar, but smaller, measure from Herculaneum in the Naples Museum (No. 74600) bears the inscription (*C. I. L.* X, 8067, 4):

D· D· P· P
HERC

i. e., *D(ecreto) d(ecurionum) p(ecunia) p(ublica) Herc(ulanenses)*, showing that the measure was an officially certified standard.

BALANCE AND WEIGHTS

The equal-armed balance is the earliest contrivance for weighing. The example here shown is small and of the simplest construction, being without a tongue to indicate the exact equivalence of the weight in one scale with the article in the other. Some of the weights bear witness that much larger balances were also in use. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *libra;* Baumeister, *Denkmäler*, s. v. *Wage.*

245. ($\frac{24136}{2}$ $\frac{24150}{2, 3}$,) BALANCE AND WEIGHTS

The pans are bowl-shaped; the chains missing.

Naples 116438. Pompeii. *Not. d. Scavi*, 1887, pp. 413, 414. The original series of weights consists of seven pieces, five square and two round. The square weights bear each a Greek letter, standing for the numbers 4, 5, 6, 7, 10. Of the round weights one has a single dot inlaid in silver, while the other has two such dots. As this balance was found associated with surgical instruments, it was probably used for weighing drugs.

246-251. (24126, 24132, 24137, 24139, 24151, 24153) SIX WEIGHTS

Each weight represents a reclining goat on a rectangular pedestal.

Naples 74308–74313, Pompeii. Fiorelli, *Scavi di Pompeii dal 1861 al 1872*, p. 90. Fiorelli suggests that these weights were used in selling goat's milk (?). On the ends of the pedestals are

the inscriptions (*C. I. L.* X, 8067, 14): P I, P II, P III, P IIII, P V, P X, signifying that the weights are 1, 2, 3, 4, 5, and 10 lbs. respectively. The two-pound weight has also the inscription: P· STALLI· FELIC, giving the name of the maker (?) as Publius Stallius Felix. [In the series of facsimiles in Chicago the two-pound weight is omitted and the five-pound weight duplicated.]

252–255. (24123–24125, 24127) FOUR WEIGHTS

One weight, which is in the form of a sow, is hollow, having originally been filled with lead. Two others represent knuckle-bones. The fourth may represent a cheese; its handle is in the form of two thumbs.

Naples 74390–74393. On one side of the sow are the letters (*C. I. L.* X, 8067, 88): P C (i. e. *pondera centum*), signifying that the weight is 100 lbs.

STEELYARDS AND THE LIKE

The steelyard, a less ancient instrument than the equal-armed balance, was in common use among the Romans. It regularly consists of (1) a graduated beam or yard; (2) a hanging weight, which may be moved along the beam; (3) a suspension hook, or commonly two alternative hooks on opposite sides of the beam; and (4) a pan, attached by four chains to the end of the beam, or in place of the pan, a hook or hooks, for supporting the article to be weighed. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *statera* (with incorrect explanation of the two suspension-hooks and double graduation); Baumeister, *Denkmäler*, s. v. *Wage;* Overbeck, *Pompeii*, pp. 447, 448.

N. B. In these reproductions the weights are sometimes too light or too heavy.

256. (24131) STEELYARD

Weight in the form of the bust of a warrior, wearing cuirass and helmet. On the cuirass a mask of Medusa. On each side of the crested helmet a bull in relief.

When suspended as at present this steelyard can weigh up to twelve pounds, the numbers 1–5 and 10 being indicated by the regular signs (I, II, III, IIII, V, X) and the remaining numbers by single marks, with S (i. e., *semis*, ½) at the half-way points. When suspended by the other hook it can weigh from ten to forty pounds, the regular signs, (X, XX, XXX, XXXX) being used for ten and its multiples, and the half-way points marked by a V.

Naples 74056. Stabiae. *Mus. Borb.* I, LV, 1. On the flat part of the beam is an inscription (*C. I. L.* X, 8067, 3), as follows:

IMP· VESP· AVG· $\overline{\text{IIX}}$·
T· IMP· AVG· F· $\overline{\text{VI}}$· CoS
EXACTA· IN· CAPITO

Imp(eratore) Vesp(asiano) Aug(usto) $\overline{\text{IIX}}$ *T(ito) imp(eratore) Aug(usti) f(ilio)* $\overline{\text{VI}}$ *co(n)s(ulibus), exacta in Capito(lio).* This signifies that in the year 77 A. D. this steelyard was tested by comparison with standard weights preserved on the Capitoline hill at Rome.

257. (24128) STEELYARD

Weight in the form of the bust of a boy.

When suspended as at present, this steelyard can weigh up to fourteen

pounds, the signs being, I, II, III, IIII, V, VI, VII, VIII, VIIII, X, I, II, III, IIII, with S, the sign for ½, at the half-way points. When suspended by the other hook, it can weigh from thirteen to fifty pounds, the signs reading XIII, V, XX, V, XXX, V, XXXX, V.

Naples 74039. Herculaneum. On the flat part of the beam is an inscription (C. *I. L.* X, 8067, 2), as follows:

TI· CLAUD CAES //// VITEL·
III· COS· EXACTA AD· ARTIC·
CVRA· AEDIL

Ti(berio) Claud(io) Caes(are) . . . . . Vitel(lio) III co(n)s(ulibus), exacta ad Artic(uleiana), cura aedil(ium). The *Articuleiana* were standard weights deposited in Rome in the year 47 A. D. by the aediles, Articuleius and his colleague. The present steelyard had been tested by comparison with these weights.

258. (24138) STEELYARD

Weight in the form of a bust of Mercury, wearing on his head an ivy wreath, fastened behind by ribbons, and a winged hat. The four chains by which the pan is suspended are attached to the bent necks of swans, whose flattened bodies are soldered to the under side of the pan. There are, as usual, two sets of graduation marks and numerals.

Naples 74066 (?).

259. (24130) STEELYARD

Weight in the form of a female bust. When suspended as at present, this steelyard can weigh up to eight pounds, the signs being I, II, III, IIII, V, VI, VII, VIII. When suspended by the other hook it can weigh from ten to thirty-three pounds, the tens being marked by the signs X, XX, XXX, the fives by a V, and the other pounds by single upright lines.

Naples 74069.

260. (24122) STEELYARD

Weight in the form of a female bust, the head ivy-crowned and covered with a cloth, the right arm bent upward so that the fore-finger touches the cheek. In place of the more usual pan this instrument has two hooks for holding the object to be weighed.

When suspended as at present, this steelyard can weigh up to twelve pounds, the first ten numbers being indicated by the usual numerals and the last two by single upright marks. When suspended by the other hook it can weigh from thirteen to forty-six pounds, the signs reading XIII, XX, V, XXX, V, XXXX, V, I.

Naples 117693. Pompeii, *Not. d. Scavi*, 1888, p. 524.

261. (24129) BALANCE

This instrument combines the principle of the equal-armed balance with that of the steelyard. One arm of the balance is graduated, and along this arm slides a small weight in the form of an acorn.

Naples 74060. *Mus. Borb.* I, LV, 3.

262. (24025) VESSEL FOR WEIGHING LIQUIDS

The flat handle, of one piece with the bowl, has a slot, alongside of which is a graduated scale. A hook, which could be supported by the finger or otherwise, is connected by a chain and ring to a guard, which slides in the slot. There must originally have been a weight attached to the ring at the end of the handle.

Naples 74165.

MUSICAL INSTRUMENTS

263. (24140) PAIR OF CYMBALS
Naples 76941.

264. (24160) CLARINET
The ivory tube has ten (?) finger-holes and is covered with perforated metal bands, which can be turned so as to open or close the holes. The missing mouth-piece was inserted into the flaring end of the tube when the instrument was in use.
Naples 76892. Pompeii. Howard, *Harvard Studies in Classical Philology*, IV, Pl. II, 2 and p. 49; also note on p. 55 in regard to the inexactness of the reproduction.

265. (24141) SISTRUM
The handle consists of a figure of the god Bes on a pedestal, surmounted by a double-faced head. Within the opening of the instrument is a small dog(?) and upon the top another small animal (dog ?).
Naples (?).

266. (24163) TRUMPET (?)
This is a long, straight, conical tube of thin bronze, open at both ends.
Naples 76886.

267. (24167) TUBE
This is a heavy tube of conical bore, closed at the smaller end and open at the larger end. Near the smaller end are three small holes on one side and three, not quite opposite to them, on the other. Purpose unknown.
Naples 76888.

INDUSTRIAL IMPLEMENTS

268. (24146) COMPASSES
Naples 76686.

269. (24147) COMPASSES
Naples 76681.

270. (24111) COMPASSES
Naples 109673.

271. (24110) COMPASSES
The legs are curved at the top and cross each other.
Naples 76683.

272. (24149) OUTSIDE CALIPERS
The two curving arms are inlaid in silver, one on one side, the other on the other, each with an ivy spray.
Naples 115630.

273. (24143) INSIDE CALIPERS
The ends of the straight legs are bent so as to be at right angles to the shafts and parallel to each other.
Naples 76685.

274. (24144) INSIDE CALIPERS

The ends of the flat straight legs are bent so as to be at right angles to the shafts and parallel to each other.

Naples 76671 (?).

275. (24158) FOOT RULE

The rule is hinged in the middle, so that it may be folded upon itself. When open, it is held in position by a movable guard, the two notches of which fit under the heads of two pins. On one side it is divided by points into sixteen equal parts (*digiti*), with double points instead of single to mark the quarters of the foot; and on one edge it is similarly divided by single points into twelve equal parts (*unciae*).

Naples 76624(?). *Mus. Borb.* VI, xv, 8; Overbeck, *Pompeii*, Fig. 257.

276. ($\frac{24150}{1}$) PLUMMET

The knob at the top is perforated for a string.

Naples 76658. *Mus. Borb.* VI, xv, 1.

277. (24148) CARPENTER'S SQUARE

The two ends have an ornamental outline.

Naples 76689.

SURGICAL IMPLEMENTS AND THE LIKE

While some of the following objects are unmistakably for surgical or medical use, others may equally well have served some ordinary domestic or toilet purpose. For fuller particulars see the excellent work of Dr. J. G. Milne, *Surgical Instruments in Greek and Roman Times*.

278. (24119) SCALPEL

The handle is of bronze, the blade of steel.

Naples 77684. Milne, p. 28 and Pl. V, 4(?).

279. (24113) SHARP HOOK

The handle is molded.

Naples 78040. Cf. Milne, pp. 85–87.

280. (24120) SHEARS

Like Greek and Roman shears generally, this instrument resembles in construction modern garden shears.

Naples 78005. Pompeii. Milne, pp. 49, 50 and Pl. X, 5

281. (24157) NEEDLE

This may have been used for sewing bandages or for ordinary domestic purposes.

Naples (?). Cf. Milne, p. 76.

282. (24104) NEEDLE

The head of the needle is flat and roughly diamond-shaped.

Naples 78122. Cf. preceding note.

283. (24105) SMALL SPOON

The small disk-shaped end is set at an obtuse angle with the shaft.

Naples 78044. This instrument has the form of the Roman toilet article used for clearing the ears of wax. It may also have served for extracting ointment from tubes and for similar purposes. Cf. Milne, pp. 77, 78 and Pl. XVIII, 5 and 8.

284. (24108) PROBE (?) AND SPOON

The spoon is very small and only slightly hollowed. It may have served as an ear scoop.

Naples 77803. Cf. Milne, pp. 63ff.

285. (24107) PROBE AND SPATULA

Naples 77719.

286. (24109) PROBE AND SPOON

The shaft of the original is ornamented with a spiral silver wire wound around it.

Naples 78146. Milne, p. 61 and Pl. XIV, 1.

287. (24106) PROBE AND SPOON

Naples 77765.

288. (24118) PROBE AND SPOON

The spoon has been accidentally split down the middle.

Naples 78121. Milne, p. 62 and Pl. XV, 3.

289. (24115) DOUBLE SPATULA

Naples 77733. Milne, p. 79 and Pl. XX, 1.

290. (24114) TONGUE DEPRESSOR (?)

Straight, flat handle; broad, flat end of rounded outline.

Naples 78012 (?). Cf. Milne, p. 79.

291. (24112) FORCEPS

Naples 77978. Milne, p. 92 and Pl. XXVI, 1.

292. (24117) FORCEPS

Naples 78151. *Mus. Borb.* XV, XXIII, 3; Milne, Pl. XXVI, 6.

293. (24156) BLEEDING CUP

The shape is the usual one. There is a ring attached at the top.

Naples 77991. Milne, p. 103 and Pl. XXXV.

294. (24145) MALE CATHETER

The instrument has two contrary curves and thus resembles an elongated S.

Naples 78026. *Mus. Borb.* XV, XXIII, 1; Overbeck, *Pompeii*, Fig. 258, h; Milne, p. 144 and Pl. XLV, 1.

295. (24121) FEMALE CATHETER

Naples 78027. Milne, p. 145 and Pl. XLV, 2.

296. (24152) FEMALE CATHETER

Around the middle of the instrument are molded rings.

Naples 78020.

297. (24154) RECTAL SPECULUM

The two halves work on a hinge.

Naples 78031. Pompeii. *Mus. Borb.* XIV, XXXVI, Fig. III; Overbeck, *Pompeii*, Fig. 258 e; Milne, pp. 149, 150.

298. (24155) VAGINAL SPECULUM

By turning the screw the three blades were made to diverge. There is a leaf ornamentation on the handle of the screw.

Naples 78030. Pompeii. *Mus. Borb.* XIV, XXXVI, Figs. I, II; Overbeck, *Pompeii*, Fig. 258 a; Milne, p. 151 and Pl. XLVII.

299. (24103) VAGINAL SPECULUM

By turning the screw to the right the four blades were made to diverge. There is an ornament in the form of a ram's head at each end of the cross-bar.

Naples 113264. Pompeii. *Not. d. Scavi*, 1882, p. 420; Milne, p. 152 and Pl. XLIX.

300. (24142) BOX FOR DRUGS

There is a sliding cover, which can be held in place by means of a guard on the end of the box. The box is divided into six compartments, two of which are provided with lids working on pins and lifted by means of ring-handles. The original still contains medicaments.

Naples 78200. Milne, pp. 172, 173 and Pl. LIV.

Fig. 1.

neg 28214
5½ x 7½

Fig. 4. Fig. 2.

Neg 28213
Cat. no. 24011 cast

Fig. 3.

Neg 27173
5½ x 7½
Cat. no. 24097

Fig. 5. Fig. 8. Fig. 6.
Fig. 7.

Fig. 11. Fig. 9. Fig. 13. Fig. 10. Fig. 14.

Fig. 15. Fig. 17. Fig. 12. Fig. 16.

Fig. 18.
Fig. 19.
Fig. 20.

Fig. 21.
Fig. 22.

Fig. 23.

Fig. 24.

28208
(5×7)

28212
(5×7)

Fig. 25.
Fig. 26.

Fig. 27. Fig. 28. Fig. 29.

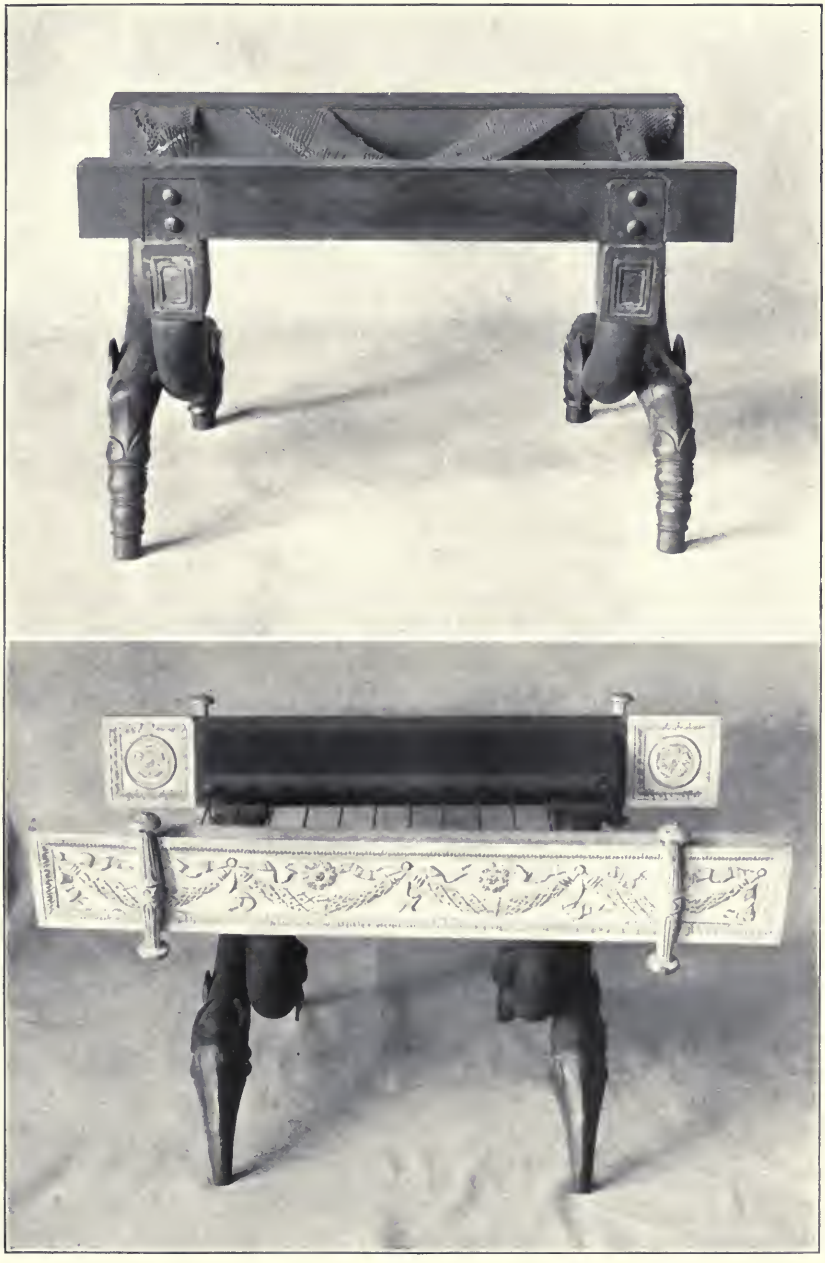

Fig. 30.
Fig. 31.

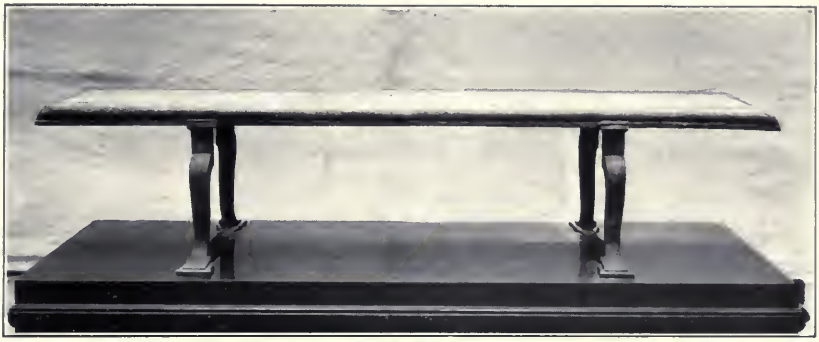

Fig. 33.

Fig. 32.

Fig. 34.

Fig. 37. Fig. 36. Fig. 38.

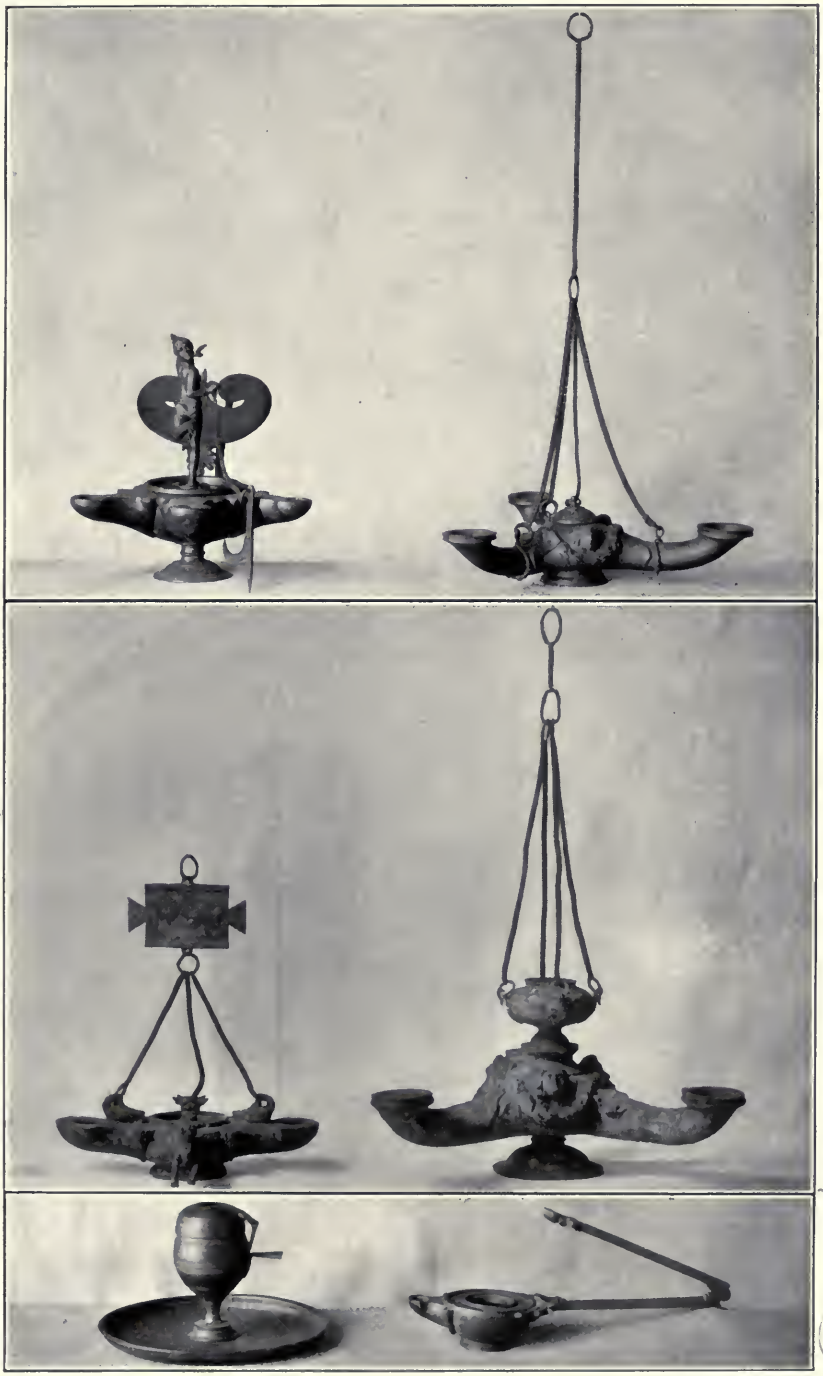

Fig. 35. Fig. 39.
Fig. 40. Fig. 41.
Fig. 43. Fig. 42.

Fig. 44. Fig. 45. Fig. 46. Fig. 47.

Cat no 24238

28233

6 x 9

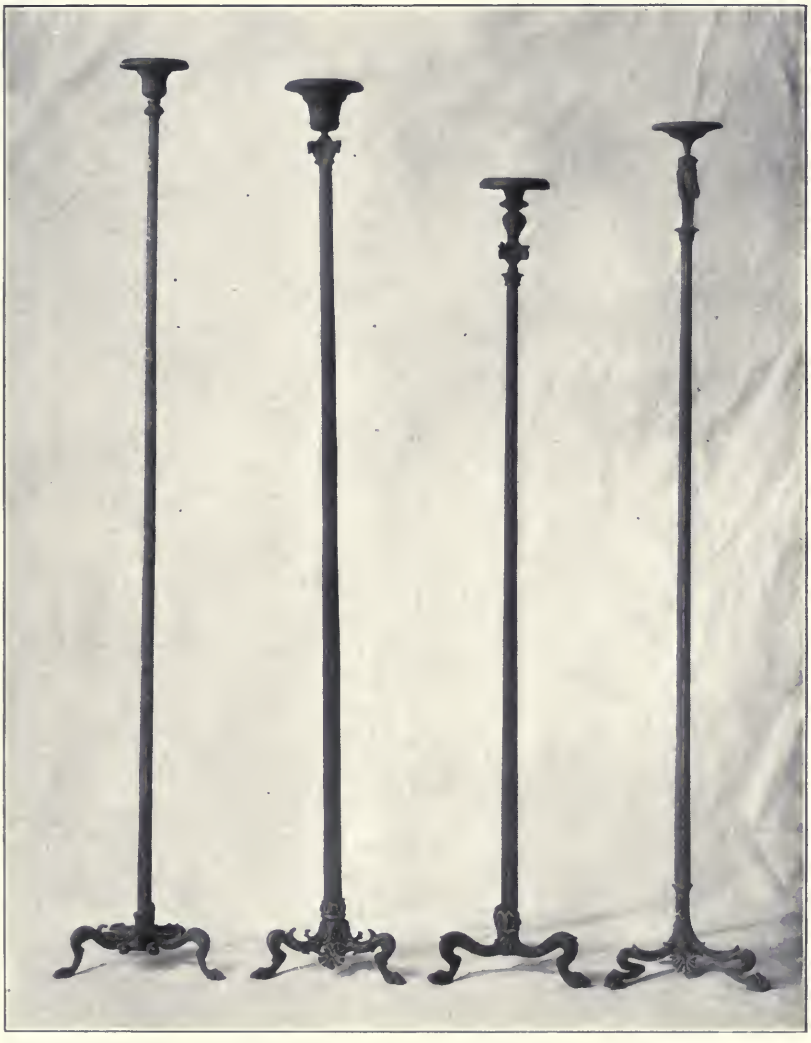

Fig. 48. Fig. 49. Fig. 50. Fig. 51.

28231
6 × 8½

Fig. 52. Fig. 53. Fig. 54. Fig. 55.

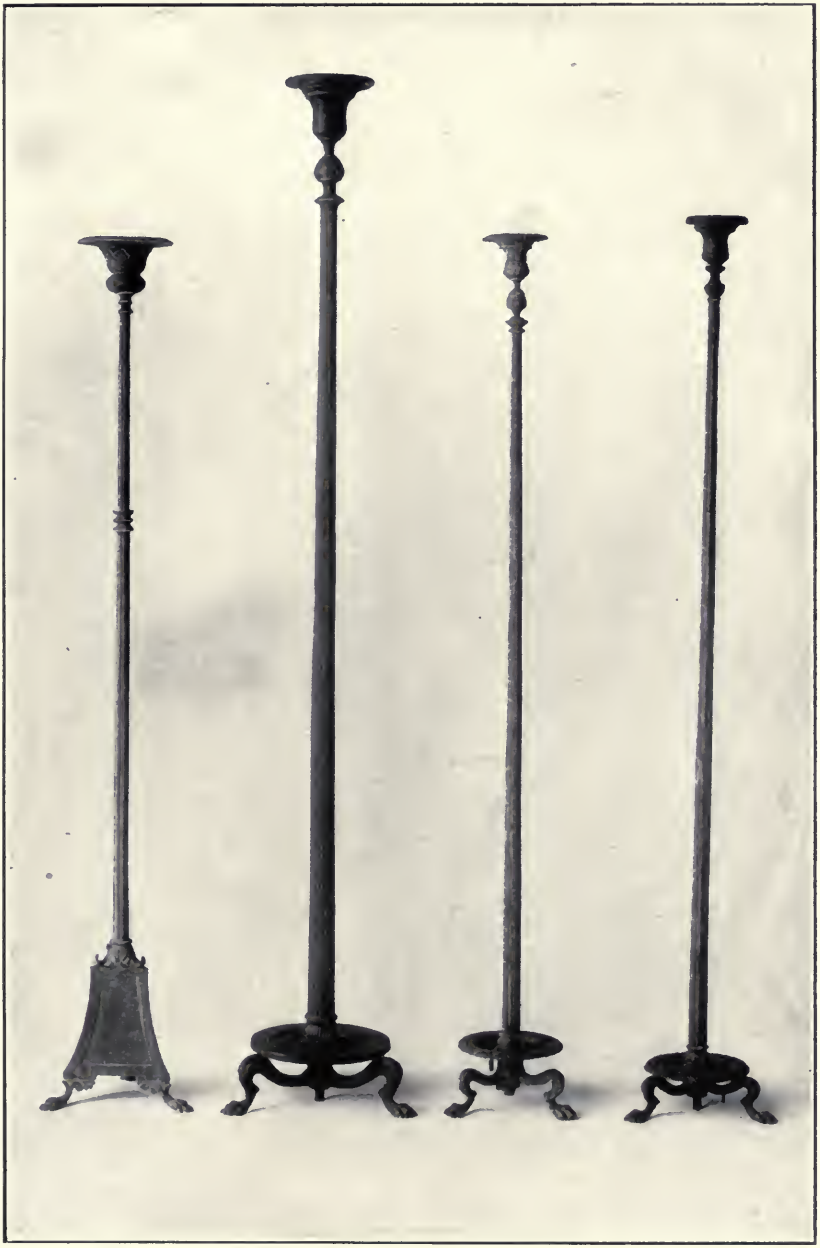

Fig. 56. Fig. 57. Fig. 58. Fig. 59.

Cat. no. 24242

Cat. no. 24231

Cat. no. 24234

Cat. no. 24234
6×8 1/2

Cat. no. 24246

Fig. 60. Fig. 61. Fig. 62. Fig. 63.

Fig. 64. Fig. 65. Fig. 66.

Fig. 67. Fig. 69. Fig. 68.

Fig. 70. Fig. 71. Fig. 73.

Fig. 74.

Fig. 72.

Fig. 80. Fig. 81. Fig. 82. Fig. 83.

Fig. 75. Fig. 76. Fig. 77. Fig. 78. Fig. 79.

Cat. no 24051 24062 Neg. 28226

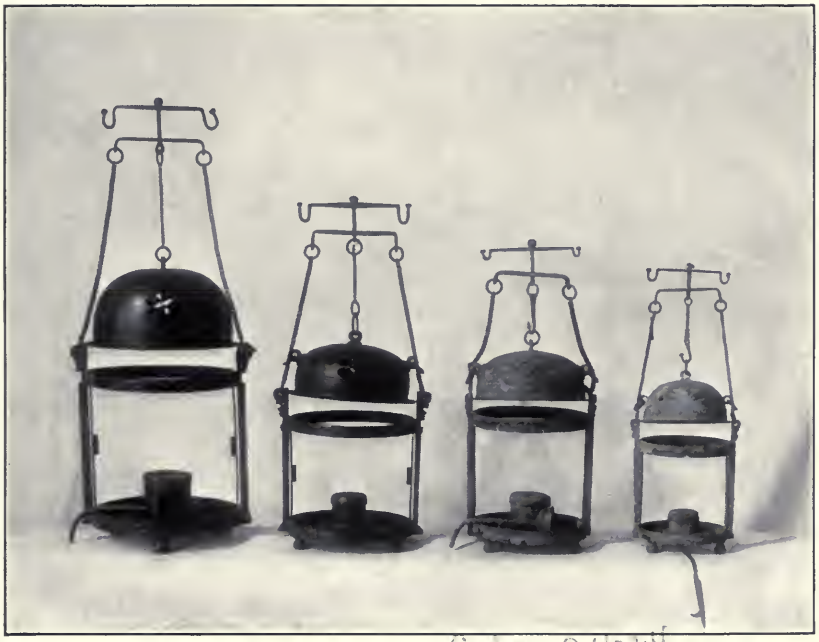

Fig. 84. Fig. 85. Fig. 86. Fig. 87.

Fig. 90.
Fig. 89.
Fig. 88.

Fig. 92. Fig. 91. Fig. 93.

Fig. 94.

Fig. 94A.

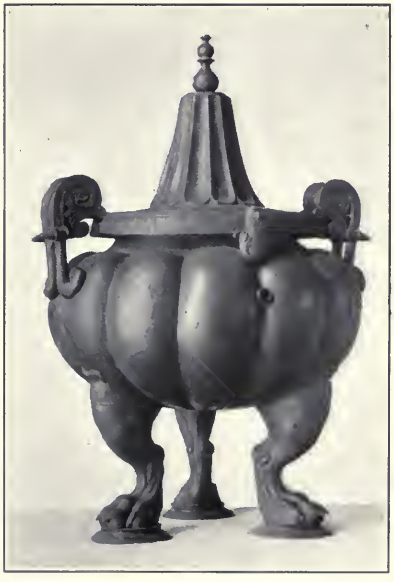

Fig. 95.

Fig. 96. Fig. 97.
Fig. 98. Fig. 99.

Cat. no. 24194
Fig. 100.
neg. 27675
(5×9)

cat. no. 24193
Fig. 102.
28239, cT
(7×9)

Fig. 101.
neg. 28219 (Cat no. 24307
(7×9)

Fig. 103.

neg. 28273
(4x5)
Col. no. 24190-1

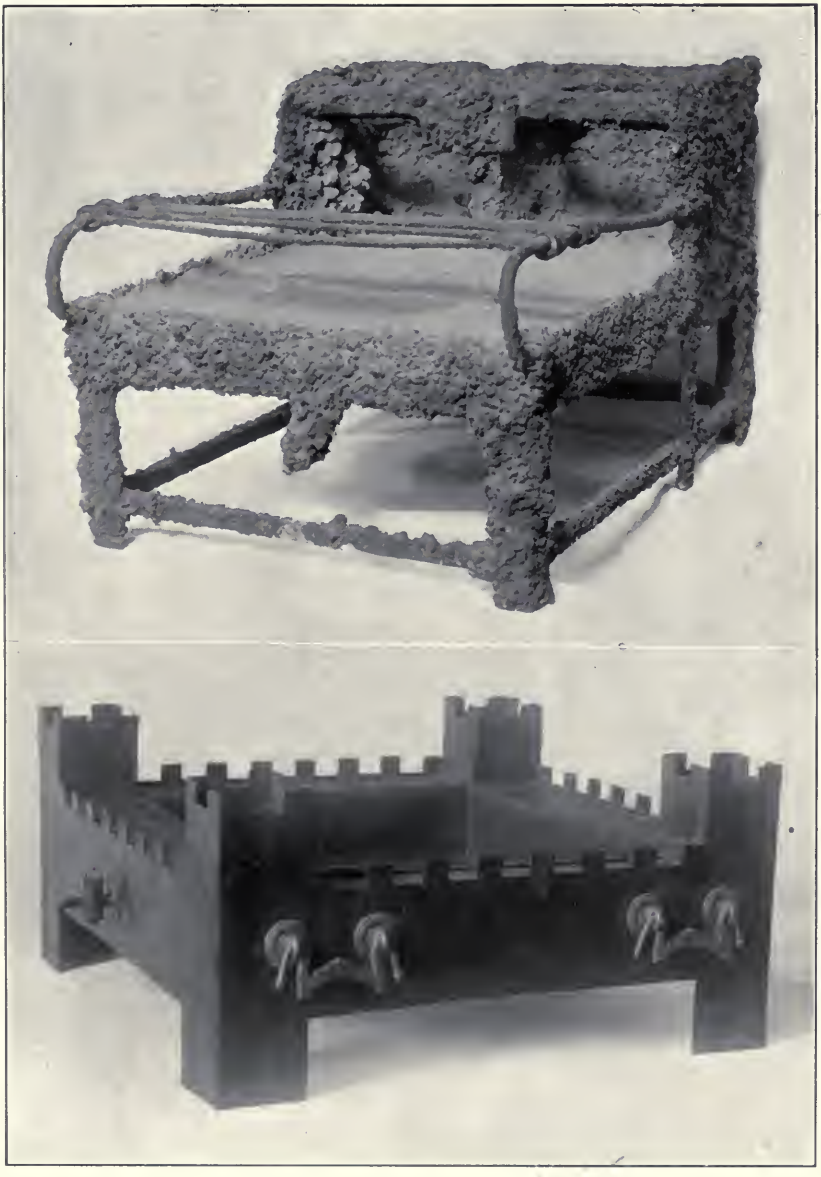

Fig. 105.
Fig. 104.

Fig. 106. Fig. 107. Fig. 108.

Fig. 109. Fig. 110. Fig. 111. Fig. 112.

Fig. 113. Fig. 114. Fig. 115.

Fig. 115A. Fig. 116.
Fig. 117. Fig. 118.

Fig. 119. Fig. 120.
Fig. 121. Fig. 122.

Fig. 123. Fig. 124. Fig. 125.

27934
5X7
Cat No.
24085

Fig. 126. Fig. 127.

Fig. 128.

27704
6x8
Cat. no 24022

Fig. 129 Fig. 130. Fig. 131. Fig. 132.

Fig. 133. Fig. 134. Fig. 135. Fig. 136. Fig. 137.

Cat. no. 24211 Cat. no. 24210 Cat. no. 28221 24208 Cat. no. 24204 Cat. no. 24205

6 x 8½

Fig. 138. Fig. 139.
Fig. 140. Fig. 141.

Fig. 142. Fig. 144. Fig. 143.
Fig. 145. Fig. 146.

Fig. 147. Fig. 148. Fig. 149.

Fig. 150. Fig. 151.

27600
618

Fig. 153.

27710
517

Fig. 152.

Fig. 154. Fig. 155.
Fig. 156. Fig. 158.

Fig. 157.

Fig. 160.

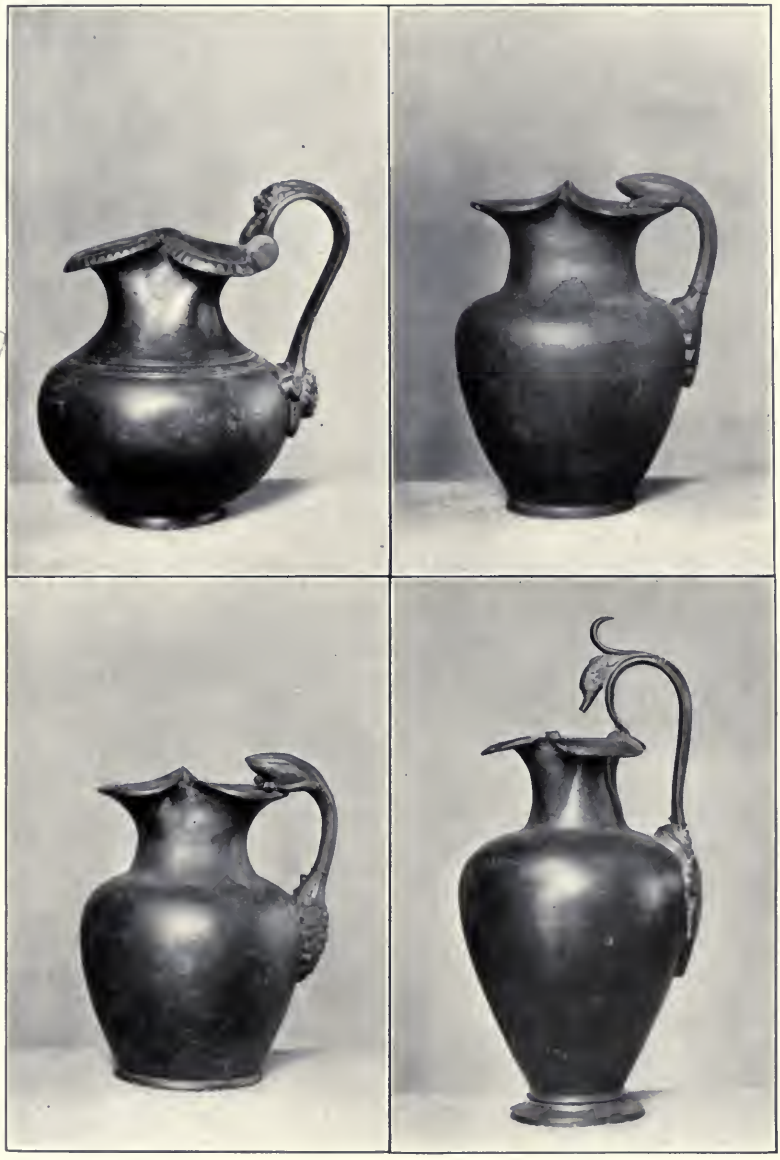

Fig. 159. Fig. 161.
Fig. 162. Fig. 164.

Fig. 163.

Fig. 167.

Fig. 166.

Fig. 165.

Fig. 168.

Fig. 169.

Fig. 170.

Fig. 171. Fig. 173. Fig. 172.
Fig. 174. Fig. 175.

Fig. 176. Fig. 177.
Fig. 179. Fig. 181.

Fig. 178.

Fig. 180.

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Fig. 183.

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Fig. 186. Fig. 187.

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Fig. 197. Fig. 198.
Fig. 199. Fig. 200.

Fig. 201. Fig. 202.
Fig. 204. Fig. 205.
Fig. 206.

Fig. 207. Fig. 208.

Fig. 203.

Fig. 209. Fig. 218.

Fig. 211. Fig. 213. Fig. 212.

Fig. 216. Fig. 214. Fig. 215.

Fig. 220. Fig. 221.
Fig. 222. Fig. 223.

Fig. 217. Fig. 210. Fig. 219.

Fig. 224.
Fig. 225.
Fig. 226.

Fig. 227. Fig. 229. Fig. 230. Fig. 228.

Fig. 231. Fig. 233. Fig. 234. Fig. 232.

Fig. 236. Fig. 235. Fig. 237.
Fig. 238. Fig. 239.

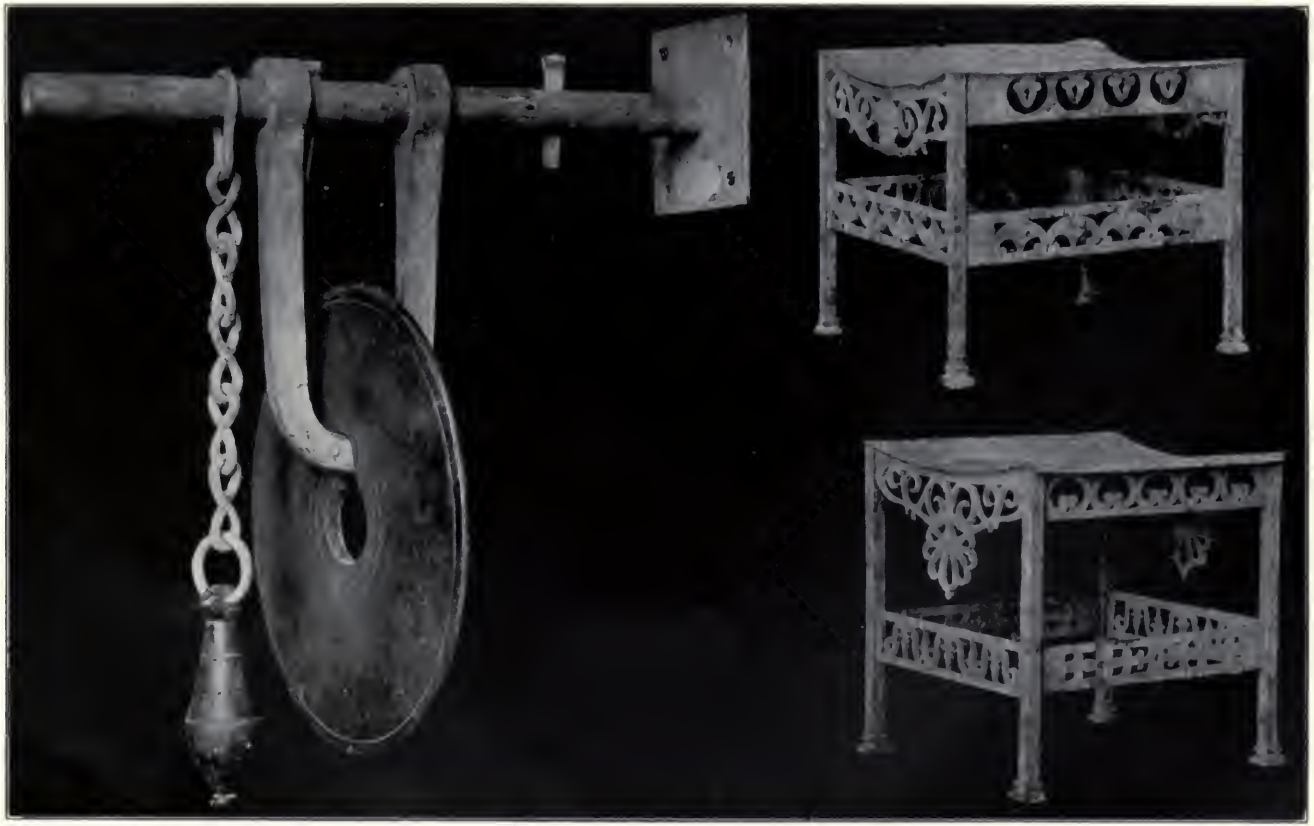

Fig. 240.

Fig. 242.
Fig. 243.

Fig. 241. Top Group Fig. 245. Fig. 244.

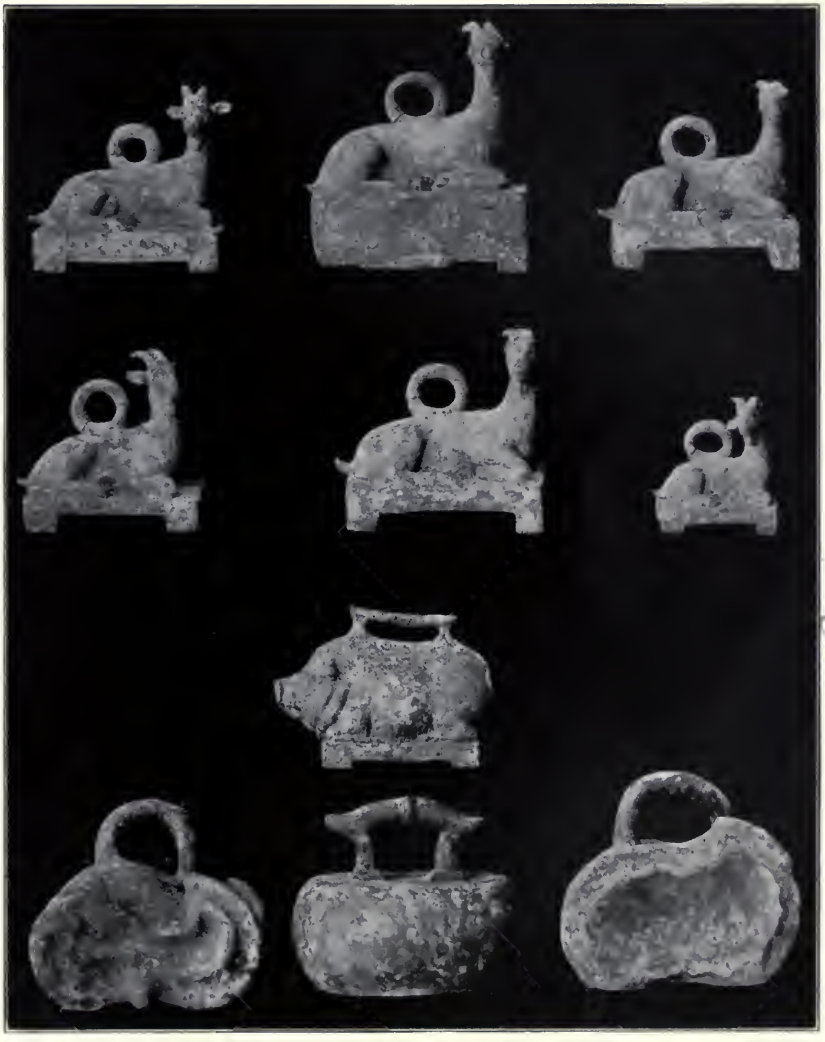

Fig. 246-251.
Fig. 252-255.

Fig. 256.

Fig. 257.

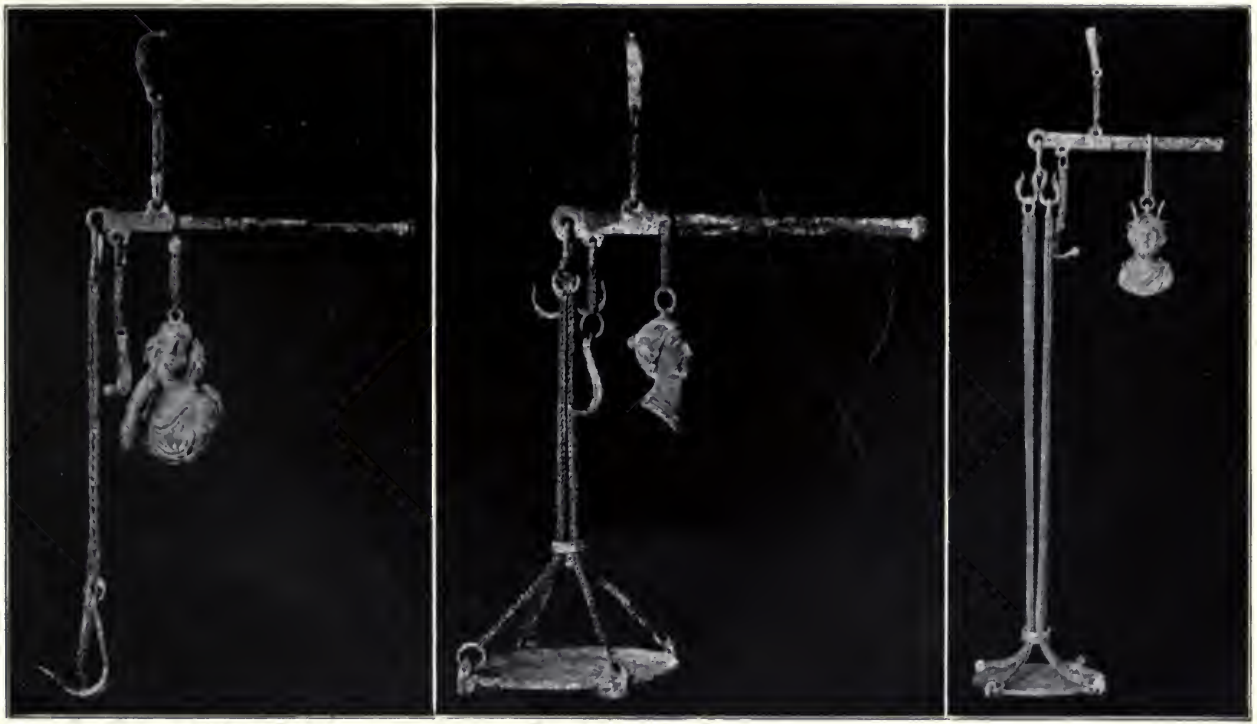

Fig. 260. Fig. 259. Fig. 258.

Fig. 261.
Fig. 262.

Fig. 264. Fig. 265 Fig. 267. Fig. 266.
Fig. 263.

Fig. 268. Fig. 269. Fig. 270. Fig. 271.

Fig. 272. Fig. 273. Fig. 274.

Fig. 275. Fig. 276. Fig. 277.

Fig. 278. Fig. 279. Fig. 280. Fig. 281.

Fig. 282. Fig. 283. Fig. 284. Fig. 285. Fig. 286. Fig. 287. Fig. 288. Fig. 289. Fig. 290. Fig. 291. Fig. 292.

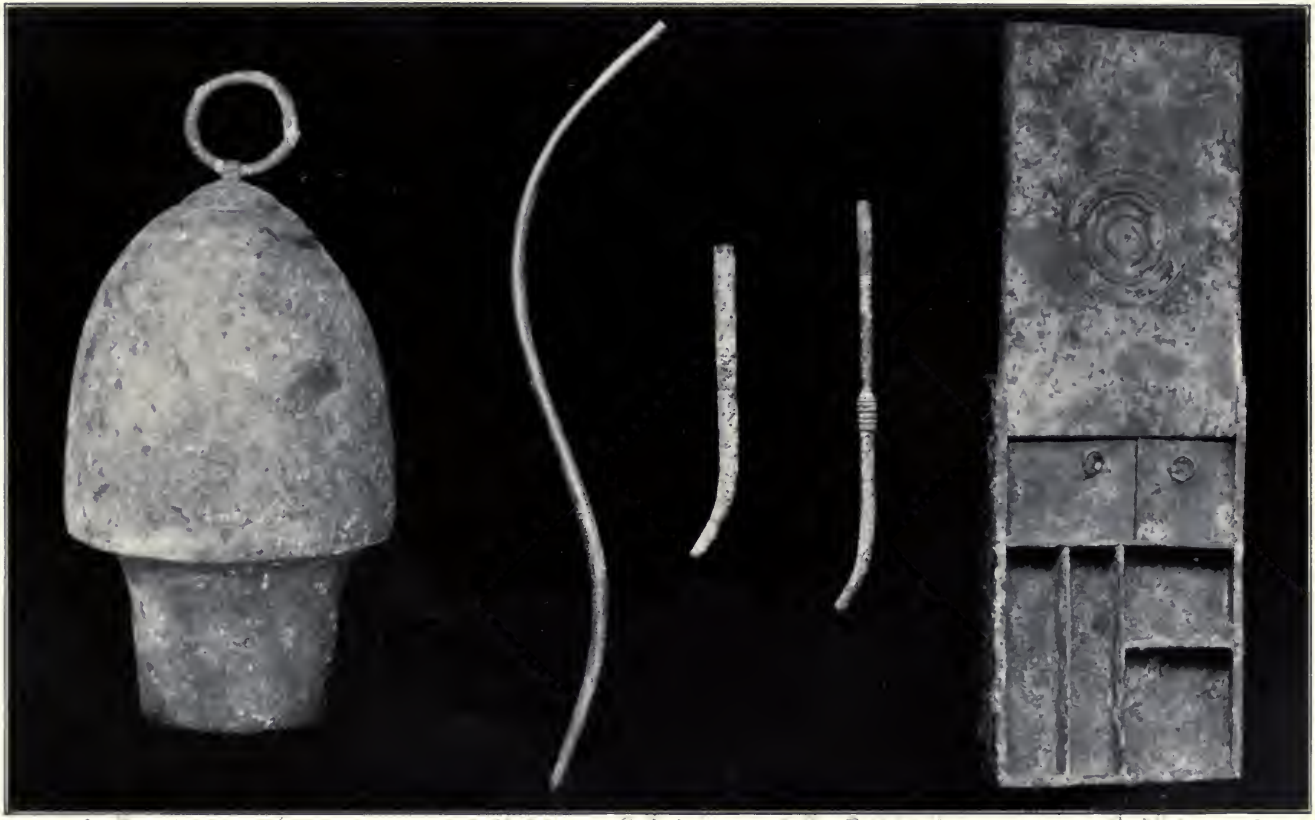

Fig. 293. Fig. 294. Fig. 295. Fig. 296. Fig. 300.

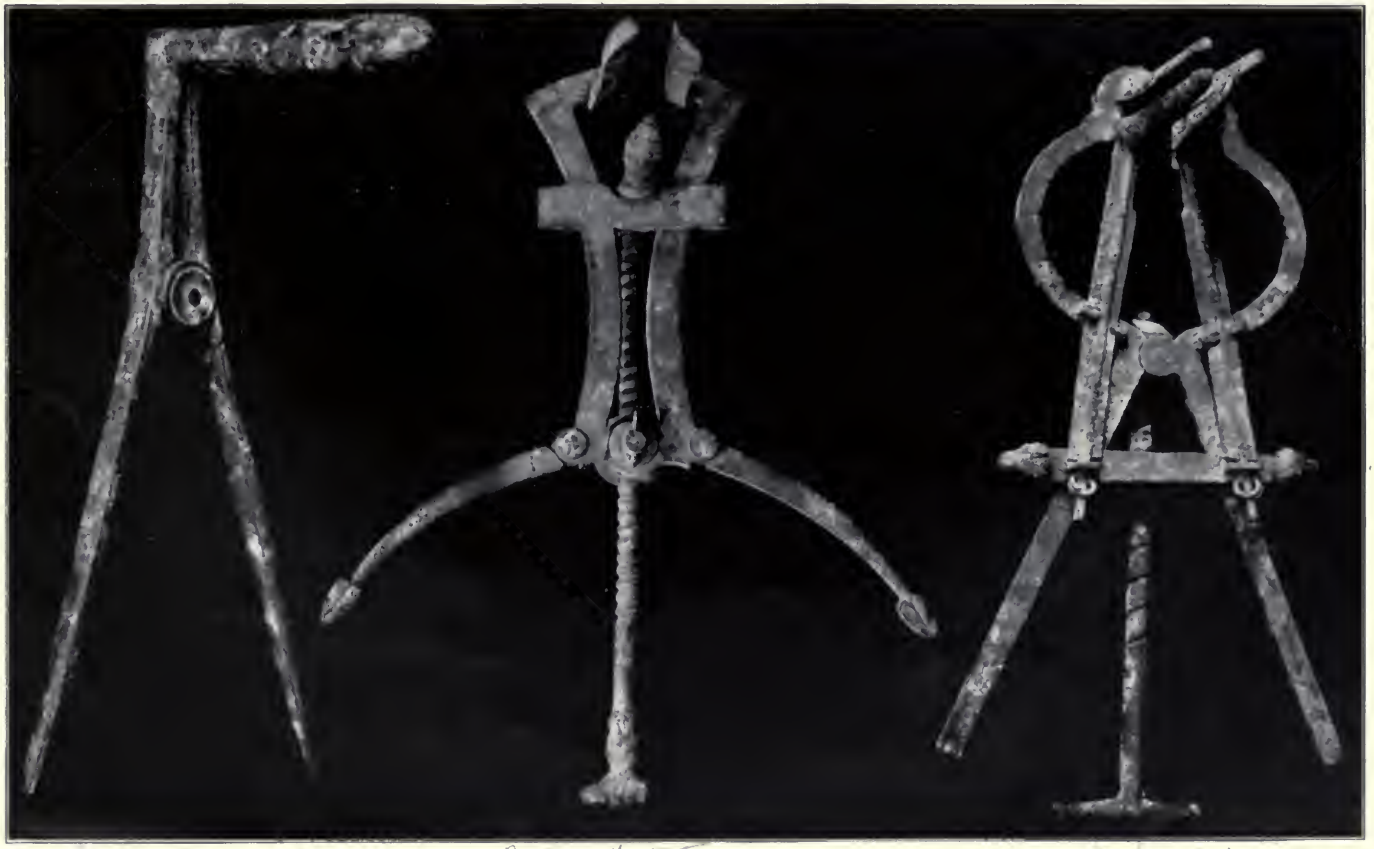

Fig. 297. Fig. 298. Fig. 299.